

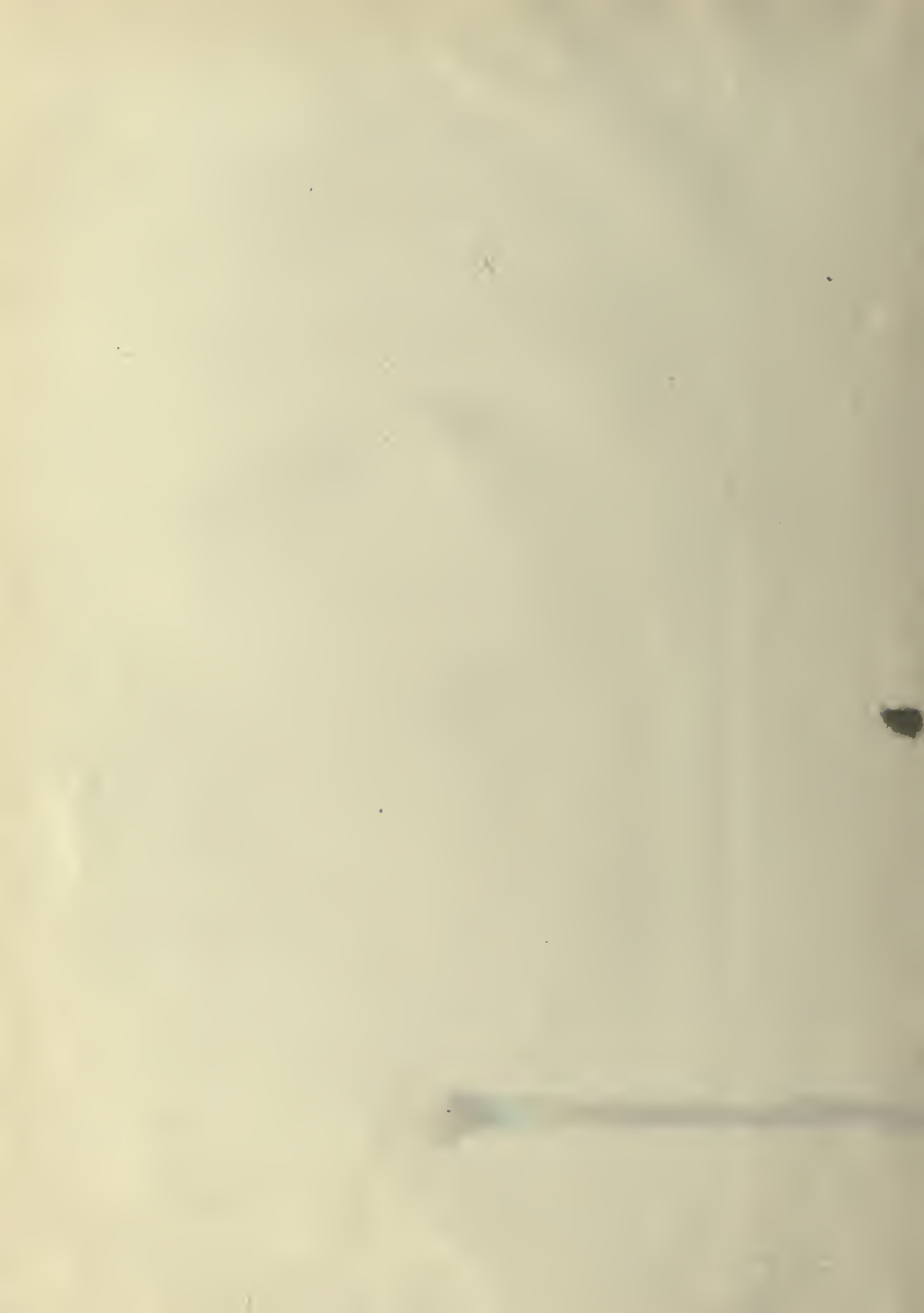
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THE BRITISH LION.

By  
REGINALD JOHNSON  
(Author, &c.).

# PHOTOGRAMS OF THE YEAR 1919

THE ANNUAL REVIEW OF THE WORLD'S  
PICTORIAL PHOTOGRAPHIC WORK

EDITED BY

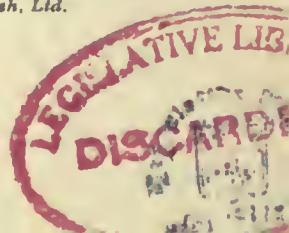
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*Art-Editor of "The Amateur Photographer and Photography,"*  
*Editor of "The Dictionary of Photography,"*

*Author of "Marine Photography," "Magnesium Light Photography,"*  
*"Photography for the Press," etc., etc.*

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THE year that has passed has afforded an opportunity for Photography—the youngest of the graphic arts—to fully exhibit that quality peculiar to youth : vitality and recuperative power. It was to be feared that the prognostications of the pessimists who opined that, in the struggle for better economic conditions—the aftermath of the war—photography as a hobby would suffer. Facts, as they exist, have proved the falsity of this assumption. Photography in general, and amateur pictorial photography in particular, has never been in a stronger or more healthy state than to-day. There is, in fact, a “boom” in pictorial photography—one that will undoubtedly persist throughout the coming year. *Photograms of the Year* again reflects the trend of pictorial work the world over, and our only regret is that, from so many excellent pictorial photographs that have been placed at our disposal for reproduction in the pages of the Annual, we have been able to select so few in comparison with the number available. Nevertheless, the selection will be found to cover a wide field, both temperamentally and geographically. To those workers whose pictures have been omitted through lack of space, our thanks for their willingness to co-operate are just as sincere as to the authors of the pictures we have been able to reproduce.

*Indices to pictures and authors, etc., will be found on pages 4-6-8-10-12-14, at end of the book.*

*Pictures intended for “Photograms of the Year 1920” should be submitted not later than August 31st, 1920. Address: The Editor, “Photograms of the Year,” 20, Tudor Street, London, E.C.4.*

*An exhibition of the original pictures from which the reproductions in this volume were made will be held at the London Camera Club, 17, John Street, Adelphi, W.C., during February, 1920. After that date, the collection will be available for exhibition at Photographic Societies and other centres. Application should be made to the Editor, “Photograms of the Year,” address as above.*



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# THE YEAR'S WORK

By THE EDITOR



IN the volumes of *Photograms of the Year* produced during the period of the war we had occasion to comment more than once on the fact that the stress of circumstances had made no apparent reduction in the output of pictorial photographs, but that, on the contrary, there was a marked increase. Since the Armistice this increase has been more evident than ever; and at the close of 1919 it can be confidently said that the production of pictorial photographs, particularly by amateurs, has reached a point when the numbers far exceed those of any previous period since the first production of this Annual.

The tendency, too, has been towards a levelling up of quality; that is to say, the quality of the prints which we have seen has been, on the whole, much higher than in the past, and there have been more prints possessing this high quality—a very satisfactory state of things, but one which renders the choice and selection of subjects for *Photograms of the Year* a more difficult task than in previous years, when certain pictures stood out well above the general run.

In the production of pictorial photographs, no new developments in processes are to be recorded, but the tendency has been towards simplification and stabilising of those already in existence. A notable fact, however, that discloses itself with the removal of camera restrictions in this country is the steady increase of landscape and other open-air subjects, a branch of camera picture-making that received a severe set-back during the war period. In fact, the preponderance of portrait and figure studies—subjects that could be undertaken without the surveillance of "Dora"—became so marked that considerable comment and controversy arose in the photographic press regarding assumed personal bias on the part of exhibition judges for this class of work, the real cause apparently being overlooked. This is a matter that has now righted itself.

The revival of another argument, and one almost as old as photography, has also afforded much interesting "copy" during the past year. The question of "straight" *versus* "controlled" photographs for pictorial purposes has brought forward heated arguments in favour of both aspects of the case. But one has only to look back to the early volumes of the *Photographic News*, published before 1860, to realise that much the same controversy was being indulged in in those days. Meanwhile the clash of opinion as between two opposing groups is likely to go on. Each, perhaps, is inclined to claim too much—the "straight" man in respect of the artistic character of the results that he can obtain, and the "controller" in showing unmistakable hand and brush work on legitimate photography. They might come nearer together if the purist accepted modification of the negative or print by photographic means, and some limitation of control were adopted by the

other side. There is, however, a good deal in the argument that "control" is excusable when it is not found out. If so cunningly effected that it cannot be detected, it is difficult to find ground for objection, so long as the alteration actually succeeds in bringing the picture nearer to truth, beauty and individual feeling. Still, the application of control implies a responsibility, for if misdirected, it is a libel on the photographic medium as well as a perversion of truth.

A feature of the year's work in connection with exhibitions of pictorial photographs, and one that had the merit of being both new and good, was the public display of the original pictures from which the reproductions in *Photograms of the Year 1918* were made. The fact that *Photograms of the Year* constitutes in itself a collection of the pick of the year's work that is available for reproduction necessarily makes such an exhibition a particularly choice one. The collection was first shown at the Camera Club, John Street, Adelphi, early in the spring of 1919; and the entire show, suitably packed, has since that time visited a number of centres and been exhibited with every success. The collection is still on tour, and because it is a first-class exhibition in itself the demand for the pictures is likely to be a constant one among photographic societies.

The idea has proved to be sufficiently good that it is proposed to repeat it every year; and the originals of the pictures reproduced in the present Annual will be shown first at the Camera Club again, in February, 1920, and will then be available for other centres throughout the country. An opportunity is thus afforded for comparing the originals with the reproductions, and also of having in the book itself a complete illustrated catalogue of one of the best exhibitions of the year.

At the exhibitions of the London Salon and Royal Photographic Society not only has there been very good support from pictorialists abroad, particularly in the case of the Salon, but American workers have been specially to the fore. These workers have demonstrated that their knowledge and application of pictorial work with the camera is ever on the lines of enterprise and experiment, and although some of the results achieved, particularly the more bizarre effects with soft-focus lenses, may not be to everybody's taste, they indicate, at all events, that there is no standing still in America. In this connection we have received a very interesting communication from Mr. Paul L. Anderson, in which he comments on a notable development of photography in the United States. He puts forward the dictum that "No art can be a true art, or can be of value to humanity, unless it will support its devotees. For the world inevitably stands ready to reward with material goods the person who gives it something of value. So the fact that pictorial photography is proving itself to be self-supporting may be taken as a definite proof that it is actually of worth to the race, instead of being, as many have thought, either an amusement for dilettanti or a fad of amateurs." In support of this, Mr. Anderson instances the fact that at the present day American photographers of artistic sense and feeling are making camera illustrations to accompany the fiction in the popular magazines, such as *Hearst's*, *Harper's*, *Vanity Fair*, and, most widely distributed of all, the *Saturday Evening Post*, with its almost incredible circulation of two million copies a week. These pictorial photographers are replacing the black and white artist, and make a regular business of their work; they have studios, fully equipped to produce any desired setting; they have lists of models available—one worker has a model list of something like three thousand names—and they turn out the pictures wanted as



methodically and in as business-like fashion as any painter. This is making pictorial photography self-supporting indeed.

We are still without much news regarding pictorial photographic work by our allies, the French. From our old and valued contributor, M. Robert Demachy, we have heard from time to time, but he continues to be somewhat pessimistic and regards the recovery of French pictorial photography as a process likely to be delayed for some time yet. There is no doubt France has suffered more than any of the other countries in the war, as most of the fighting has been on her soil, and most of her energies have been devoted strenuously to the repulsion and defeat of the Hun.

The principal evidence, however, of a renewed activity in photography in France can be seen in the publication of a new journal devoted to pictorial photography. It is entitled, *Paris-Photo*, and edited by M. Pascaud. It is a well-produced illustrated monthly, and will undoubtedly be very helpful in re-animating the interests of those concerned with pictorial photography in France. We wish it every success in the good work, although we fully recognise that it has an uphill task before it. In writing to us on the subject, M. Pascaud remarks that "pictorial photography in France is going through a crisis. Most of the best amateurs have only just been liberated from the army and have had no time to produce pictorial photographs yet. There is every reason to think that they will be starting again soon. As to the French photographic societies, they have to be entirely reorganised, as they have been practically dead during the war. With the new magazine it is intended to rouse up the old societies and help to the creation of new ones. In short, everything has to be re-established in France in the way of pictorial photography."

During the past year a Colonial Competition organised by *The Amateur Photographer and Photography* has brought forward an extremely interesting and numerically strong entry from overseas. Australia, which always in the past showed such vigour and progress in pictorial photography, again takes the lead in this respect so far as is indicated by the competition in question, the winning pictures of which will be on view at the house of the Royal Photographic Society, Russell Square, London, during the early part of the year, and form in themselves a notable Colonial Exhibition. Prints from Canada, New Zealand, India and South Africa have also come along in greater numbers; but from these parts of the world, unfortunately, we have not heard of any united action on the part of pictorial photographers in the same way that obtains in Australia, where there are several very strong and flourishing associations.

True, in Canada, there has been held a very excellent international exhibition of photography at Toronto, during August and September, and this attracted entries from Great Britain, the United States, France, Norway and Australia, in addition to the entries from Canada itself. It is a pity, however, that the dates clashed with the Exhibitions of the Salon and the R.P.S. in London, or a much larger entry would have been secured from the Mother-country. Mr. Arthur S. Goss, the Secretary of the Exhibition, in writing us regarding the show, speaks regretfully of this fact; but, in spite of this, the undertaking was a great success, and gave satisfaction to all concerned. In addition it enlightened the painters, who also exhibited at this international show, as to what could be done in pictorial photography. It is to be hoped that the success of the exhibition may lead to the formation of a pictorial

photographic organisation in Canada, where at present the leading workers are isolated and out of touch one with the other.

In India, the Photographic Society of India pursues the even tenor of its way, and owes much to Mr. Gascoigne Lynde, who edits the Journal of the Society so ably, and works hard to enthuse the membership into greater achievement. The fact that several excellent entries were sent to England during the year for the Colonial Competition referred to, and some of which are reproduced in the following pages, is due largely to him.

From Japan we have had a fair number of examples of pictorial work, but the output does not appear to have been large; and although there is a very good photographic publication issued in Japan, we have no information regarding the working together of individuals on the lines of our photographic societies. We gather, however, from Mr. C. P. Crowther, whose pictorial work is now becoming well known, and who was for many years resident in Japan, that there are still considerable restrictions upon photography in certain zones in Japan, and definite places are marked where the camera is strictly forbidden. He states also, in regard to picture making by photography, that several workers in Tokyo are working in gum and bromoil up to whole-plate size, but the making of enlargements is not popular with the Japanese. There were not very many professionals in the country who could be ranked with the better-class photographers in Great Britain, and there is a tendency to over-retouch the professional portrait. It is interesting to note, however, that the soft-focus lens has reached Japan and is being appreciated. Also, that British plates have been for years the most favoured in the Far East, although there is a tendency at the present time for the trade to pass into American hands.

From Spain we have heard from our correspondent, Jose Ortiz Echague, that no great progress in pictorial photography is to be recorded, although a fair amount of work has been done. The Sociedad Peñalara has held its fourth annual exhibition of highland photography. There were about fifty exhibitors, with 264 exhibits. This exhibition, however, may be considered inferior to those of previous years. Among the most striking exhibits the productions of Victory, Sandoval, Wunderlich, Gonzalez, Madinaveitia and Zeisler may be named, but all of them failed to reach the level that their reputation would lead one to expect. The exhibition was held for the first time in one of the halls of the Ministry of State, which is always available for any art celebrations for which it may be solicited. The Sociedad Peñalara is worthy of imitation. It is truly altruistic, seeking no other end than to stimulate love for the scenery of Spain. It is maintained by the small subscriptions paid by the Associates, and the small margin of profit yielded by its highland refuges, of which it owns three in the Sierra del Guadarrama (Carpeto-Betonicá), and one that it has established in the Valle de Ordesa, Pyrenees. The Real Sociedad Fotografica (The Royal Photographic Society of Spain) has been turning its activities for some years in a direction that we might call more technical; paying its attention almost entirely to practical conferences, which it arranges in advance for each year, these amounting to a real course of lessons. That of 1919 is in the care of workers who have well earned their reputations, such as Prats, Gero, Redondo, Briz, Tarragó, Albeniz Morales, Conde de Ventosa, etc. The last-mentioned is at the moment bringing out a book of photographs with verse.



It is, however, in America, Australia, and Scandinavia, that most "liveliness" in photographic progress has occurred, apart from Great Britain; and articles by authorities in these countries will be found in the following pages.

The two annual exhibitions which have come to be regarded as indicating the high-water mark for pictorial work in England were held as usual during the autumn; the Salon again at the Galleries of the Royal Society of Painters in Water Colours, in Pall Mall, whilst the Royal Photographic Society confined itself once more to a house exhibition at 35, Russell Square. The Salon, if anything, beat its own previous high standard of excellence and variety. Pictures from this show provide many of the illustrations in the following pages. The Royal, on the contrary, showed little or no tendency to progress; but it is to be hoped the executive may be fortunate in securing a public gallery in the future, when some of the ancient glories of the R.P.S. exhibitions may be revived for the credit of what should be the leading photographic society of the world.

The Scottish pictorial photographers have signified a revival of activity by holding a Scottish National Photographic Salon once more. This is the first since the beginning of the war, and every effort is being made to render it a notable success and worthy of Scotland. As was usual in the past, an invitation section forms a strong feature of the show, and this year a representative collection of American work, which has been forwarded from the London Salon of Photography, will prove a great attraction. The show is held at the People's Palace, Glasgow, from December 20th, 1919, to January 24th, 1920.

Other exhibitions in London included a continuation of the series of monthly exhibitions held at the Camera Club, John Street, Aldelphi, and house exhibitions at the Royal Photographic Society, Russell Square. During the year a considerable number of suburban and provincial photographic societies have undertaken exhibitions, but few have yet ventured on "open" shows, still confining themselves to house exhibitions. In every case these have been extremely well supported.

A revival of photographic society life has been one of the most outstanding items of interest among British photographers, and is more surely indicative of the trend of affairs to pre-war conditions than any other movement—with this difference, however: whilst the societies in pre-war days had, apparently, in many instances outlived their utility, the members becoming blasé and separated from the association, this after-war revival shows all the energy of the past renewed, and keener interest than ever taken in all phases of photographic work. An indication of this renewed interest in photographic society life will be gained from the pages of *The Amateur Photographer and Photography*, wherein announcements of weekly meetings, and the reports of these meetings, fill considerable space each week; but a list of the societies themselves that are now flourishing in active commission, which list was published at intervals in the pages of *The A. P. and P.*, is so significant that we are presenting it again here in complete form, for ready reference. This list of societies may be taken as reliable and up to date, and should be of extreme use to individual photographers in all parts of the country who wish to get in touch with others interested in the same work. In every case, a letter addressed to the hon. secretary (whose address will be found following the name of each society), should prove an *open sesame* to that realm of mutual understanding and ready helpfulness that exists in every well-conducted photographic society.

# THE BRITISH PHOTOGRAPHIC SOCIETIES.

Name of Society.	Address of Club Room or Headquarters.	Club Night.	Annual Subscription.	Name and Address of Secretary.
Aberdeen Century Camera Club.	Not fixed .....	Irregular	5/-	J. B. Phillip, 8, Belvidere Crescent, Aberdeen,
Aberdeen Photo. Art Club .....	220, Union Street, Aberdeen .	Friday	7/6	John Rae, 74, Union Street, Aberdeen
Aberdeen Photographic Association.	154, Union Street, Aberdeen .	Tuesday	10/- Ladies, 5/- Associates, 5/-	Miss Mary A. Cranna, 82, Ashley Road Aberdeen.
Accrington Camera Club .....	Market Chambers, Accrington	Wednesday	6/- Ladies and Juniors, 3/-	John Threlfall, 44, Aitken Street, Accrington
Acton Photographic Society ...	Churchfield Hall, Churchfield Road.	2nd and 4th Monday in month	5/- Ladies, 3/6; Entrance fee, 2/6	Percy Lawrence, 33, Birkbeck Road, Acton, London, W.3.
<i>Affiliations and Federations</i>				
Armley and Wortley Photographic Society.	(See Separate List). West Leeds High School, Armley.	Thursday	6/- Ladies and Juniors, 3/6	H. Storey, 119, Moorside, Armley, Leeds.
Ashton Secondary School Photographic Society	—	Irregular	3/-	H. E. Crossley, 4, Suffolk Street, Ashton-under-Lyne
Ashton-under-Lyne Photographic Society.	Not fixed .....	Irregular	5/-	Thomas F. Kershaw, Greeba House, Ashton-under-Lyne
Aston Photographic Society ...	Burlington Hall, High Street .	Thursday	5/-	Reginald J. Cooper, 17, Anglesey Street, Lozells, Aston, Birmingham.
Ayr Amateur Photographic Society	New Bridge Street .....	Irregular	7/6	C. W. McBain, Waterloo, Castlehill Road, Ayr
Barnard Castle and District Photographic Society	Mason's Pharmacy and Witham Hall, Horse Market	1st and 3rd Friday in month	5/-	E. Holdsworth, 3, Wilson Street, Barnard Castle
Barry Camera Club .....	Y.M.C.A. ....	Friday	7/6	Gwyn Morgan, Brig-y-Don, Tynewydd Road, Barry
Bath and County Camera Club .	10a, Vineyards, Bath .....	Alternate Thursdays	5/-	Francis H. Gray, Vine House, Weston, Bath
Bath Photographic Society ....	The Literary and Scientific Institution.	Alternate Mondays.	7/6	Miss M. Perrett, Rock Hall, Oldfield Road, Bath
Bedford Camera Club .....	Newnham Rooms, St. Cuthbert's Street	1st and 3rd Fridays in month	5/-	R. Wilson, 3, Cutcliffe Grove, Bedford P. S. Hudswell, 62, Victoria Road, Bedford
Belfast C.P.A. Camera Club ...	Assembly Buildings, Howard Street	2nd Tuesday in month	4/-	W. E. Aickin, 24, Prospect Road, Bangor, Co. Down
Belfast Y.M.C.A. Camera Club .	Wellington Place .....	Not fixed	—	W. J. Rankin, 11, Waring Street, Belfast Hugh Cochrane, Y.M.C.A., Wellington Place, Belfast
Birkenhead Photographic Association	Y.M.C.A., Grange Road .....	Wednesday	7/6 Y.M.C.A. members and ladies, 5/- Entrance fee, 1/- (School Students only)	H. C. Allen, 36-38, Grange Road West, Birkenhead
Birmingham Field Naturalists' Club	No. 3 Room, People's Hall, Hurst Street	Tuesday	7/6 Entrance fee, 1/- (School Students only)	F. Bedford, Carnanton, Woodlands Road, Sparkhill, Birmingham
Birmingham Municipal Technical School Photographic Society	Technical School, Suffolk St. .	Monday	2/6 (School Students only)	J. F. Ward, 106, Belgrave Rd., Edgbaston, Birmingham.
The Birmingham Photographic Art Club	99, John Bright Street .....	Friday	—	W. F. Carter, 71, Murdock Road, Handsworth
Birmingham Photographic Society	Birmingham Chamber of Commerce Buildings, New St.	Tuesday or Thursday	£1 1s.	Philip Docker, Bloomsbury House, Bloomsbury, Birmingham
Birstall Photographic Society ..	Church Institute .....	Alternate Thursdays	6/-	William Blakeley, Chemist, Birstall, near Leeds
Bishop Auckland Photographic Society	11, Silver Street .....	1st Monday in month	10/6 County members, ladies, and youths, 5/- 7/6	J. R. Leng, 39, High Bondgate, Bishop Auckland
Blackburn and District Camera Club	29, Church Street, Blackburn	Tuesday	7/6	W. Ernest Balme, 87, Revidge Road, Blackburn
Blackpool and Fylde Photographic Society	Liberal Club, Victoria Street, Blackpool	Thursday	7/6 Juniors, 4/-	A. F. Wilson, 34, Woodland Grove, Blackpool
Blairgowrie and District Photographic Association	Croft Lane, Blairgowrie .....	3rd Tuesday in month	3/6	D. S. MacLennan, Marchmont, Blairgowrie
Blaydon and District Camera Club	Not fixed .....	1st and 3rd Thursdays in month	2/6	W. A. Bagnall, The Groves, Winlaton-on-Tyne
Bootle Amateur Photographic Society	The Library, Oriel Road.....	Wednesday	7/6	J. S. Peters, 108, Downing Road, Bootle.
Bolton Camera Club .....	Bradford Buildings, Mawdsley Street	Alternate Thursdays and Sats.	7/6 Ladies, 5/-	Arthur S. Hopkins, Howell Croft Mills, Bolton



Name of Society.	Address of Club Room or Headquarters.	Club Night.	Annual Subscription.	Name and Address of Secretary.
Borough Polytechnia .....	103, Borough Road, London, S.E.	Wednesday	5/-	P. Carden, 103, Borough Road, London, S.E.
Bournemouth Camera Club ....	Electric Theatre, Commercial Road	Tuesday	5/-	John Sidney Hudson, Holy Lodge, Parkstone, Dorset
Bournville Camera Club .....	Staff Club, Bournville Lane	Alternate Thursdays	Restricted to Bournville Employees	G. F. Charlton, 341, Mary Vale Road, Bournville
Bradford Photographic Society .	Mechanics' Institute, Bridge Street	Monday	5/- Juniors, 2/6	Miss M. Gallimore, 155, Pershore Road, King's Norton
Brechlin Photographic Association	14, St. Mary Street, Brechlin	3rd Wed. in month	3/4	N. Duckworth, 30, Lapage Street, Bradford
Brighouse Photographic Society	Town Hall (Hall Street entrance)	Thursday	5/- Youths, 2/6	W. Lamont, 41, High Street, Brechlin
Bristol and West of England Amateur Photographic Association	20, Berkeley Square, Bristol	2nd and 4th Friday in month	10/6 Entrance fee, 10/6	H. P. Metcalfe, 70, Marion Street, Brighouse
Bristol Photographic Club .....	Stuckeys, Wine Street .....	Alternate Wednesdays	7/6	E. J. L. Gardiner, 10, Leigh Road, Clifton, Bristol
British and Colonial Camera Club	Staff Mess. B. & C. Aeroplane Co., Ltd., Filton, Bristol	Not fixed	2/6 Juniors, 1/6	William F. Kuner, 62, Arley Hill, Bristol
British Cellulose and Chemical Manufacturing Co., Ltd., Chemists' Club (Photographic and Rambling Section)	B.C. and C.M. Co.'s Chemists' Club, Spondon	Not fixed	5/- Ladies, 3/6	V. Broad, B. & C. Aeroplane Co., Ltd., Filton, Bristol
Burnley Mechanics' Institution Camera Club	Mechanics' Institution .....	Alternate Thursdays	11/- (including membership of Institute)	J. E. Jones, "Elmina," Borrowash, Derby
Bury St. Edmunds Camera Club	Y.M.C.A. Buildings, Churchgate Street	1st Tuesday in month	5/-	Bernard Garter, 54, Helena Street, Burnley, Lancs.
Bury Y.M.C.A. Photographic Society	Stanley Street .....	Alternate Fridays	5/- Ladies, 4/-; Institute members, 1/-	A. E. Wiggin, Somme Cottage, Gt. Barton, Bury St. Edmunds
Buxton Photographic Society ..	Collinsons' Café, Spring Gardens	Alternate Thursdays	5/-	A. Benson Ray, D.B.O.A., 8, Agur Street, Bury, Lancs.
Camborne School of Mines Photographic Society	School of Mines	Monthly	5/-	Alfred Wilks, Cr igside, Durbage, Buxton
Cambridge and District Photographic Club	Ram Yard, Cambridge .....	Alternate Tuesdays	6/- and 10/-	J. Osenton, Llewellyn House, Bassett Street, Camborne, Cornwall
Cambuslang Camera Club .....	Morrison Street .....	Alternate Tues. and Thursday fortnightly	5/- Entrance fee, 3/6	W. Farren, 76, Regent Street, Cambridge
Camera Club .....	17, John Street, Adelphi, London, W.C. 2	Thursday (open daily)	£1 1s. £3 2s. £3 3s.	Gavin Ferguson, 128, Main Street, Cambuslang
Camp Hill Old Edwardians ....	King Edward School, Camp Hill, Birmingham	Monday	Membership restricted	C. S. Laurence, Camera Club, 17, John Street, Adelphi, London, W.C. 2
Canterbury Camera Club .....	Geywood's Blooms, High St.	Monday	2/6 Entrance fee, 1/-	R. H. Williams, King Edward's School, Camp Hill, Birmingham
Cardiff Camera Club .....	Y.M.C.A., Queen Street .....	Thursday	12/6	Ernest A. Short, Black Prince's Chantry, Canterbury
Cardiff Naturalists' Society (Photographic Section)	5, High Street .....	2nd and 4th Tuesday	5/-	H. Matthews, 7, Vishwell Road, Canton, Cardiff
Carnoustie Y.M.C.A. Camera Club	Inglewood .....	Not fixed	5/- Association members, 2/6	E. O. W. Owen, Overleigh, Radyr, Glam.
Castleford Y.M.C.A. Photographic Society	Y.M.C.A., Carlton Street ....	Friday	7/6 Youths, 5/-	The Secretary, Y.M.C.A. Camera Club, Inglewood, Carnoustie
Calford and Forest Hill Photographic Society	Dartmouth Hall, Forest Hill	1st and 3rd Monday	5/-	A. Akeroyd, "Express" Office, Castleford
Chelsea Photographic Society ..	South-western Polytechnic Institute, Manresa Road	Tuesday	5/-	W. T. Browne, 73, Silverdale, Sydenham, London, S.E.
Cheltenham Amateur Photographic Society	1, Imperial Square .....	Alternate Wednesdays	7/6	L. H. Powers, 12, Blenheim Road, Bedford Park, London, W. 4
Cheltenham College Photographic Society	Physics Lecture Room .....	Irregular	Membership restricted	A. H. Smithson, Needwood House, Clarence Square, Cheltenham
Chichester Photographic Society	Technical Institute, North St.	Tuesday	5/-	R. M. Towers, M.A., The College, Cheltenham
Chorley Photographic Society ..	Studio, Primrose Cottage Gardens	Alternate Thursdays	5/-	J. W. Barnes, Clyde House, Chichester
City of London and Cripplegate Photographic Society	Cripplegate Institute .....	2nd and 4th Mondays	7/6	J. Rawlinson, 41, Hamilton Road, Chorley
Cleveland Camera Club .....	Lit. and Phil., Corporation Road, Middlesbrough	Monday	10/- Ladies and Juniors, 5/-	J. J. Butler, 7, Gresham Street, London, E.C.
Coatbridge Photographic Association	Carnegie Library .....	2nd and 4th Thursday	2/6	C. B. McCusker, 20, Samuel Street, Newtown, Stockton-on-Tees.
				W. McAnah, 3, Albany Street, Blairhill, Coatbridge



Name of Society.	Address of Club Room or Headquarters.	Club Night.	Annual Subscription.	Name and Address of Secretary.
Colne Camera Club .....	Vivary Buildings, Spring Lane	Friday	7/6	Jos. Hy. Kay, 107, Langroyd Road, Colne
Coventry Photographic Club ...	Manchester Unity Buildings, 7, Little Park Street	Wednesday	10/6 Ladies, 7/6. Juniors and residents outside Coventry, 5/-	William H. Stokes, A.I.C., 2, Lydgate Road, Coventry
Cowlairs Co-operative Camera Club	264, Springburn Road .....	Friday	4/-	James Forsyth, 6, Midton Street, Springburn, Glasgow
Craven Naturalists' and Scientific Association (Photographic Section)	Glasgow Science and Art Schools, Skipton	Friday	5/-	T. Thirkell, 136, Kelghley Road, Skipton, Yorks.
Crompton Camera Club .....	Collinge Street, Shaw .....	Every evening (except Sunday)	10/6 Entrance fee, £1 1s.	Urban Sellers, 16, Ashworth Street, Shaw, Lancs.
Croydon Camera Club .....	Phoenix House, 128a, George Street	Wednesday	10/6	J. M. Sellers, 27, King Street, Covent Garden, London, W.C. 2
Culcheth Camera Club .....	Culcheth School .....	3rd Wednesday	1/- Entrance fee, 2/6	A. Lindley, 20, Derbyshire Road, Clayton Bridge, Manchester
Cwmaman Amateur Photographic Society	Cwmaman Workmen's Institute	—	—	H. D. Hill, 11, Railway Row, Cwmaman, near Aberdare
Daimler Photographic Society .	7, Little Park St., Coventry ..	Every evening	12/- Membership restricted to employees	W. S. Dixon, Daimler Works, Coventry
Dartford Photographic Society .	21, High Street, Dartford ...	Alternate Tuesdays	2/6	W. H. Banyard, South Lodge, Stone Park Greenhithe, Kent
Darwen Photographic Association	Arch Street .....	Thursday	5/-	H. Waddicor, 6, Davenham Road, Darwen
Dennistoun Amateur Photographic Association	27, Hillfoot Street, Dennistoun, Glasgow	Wednesday	7/6 Ladies, 5/- Entrance fee, 2/6	John Macdonald, 27, Aberfeldy Street, Dennistoun, Glasgow
Devonport Camera Club .....	Technical Schools .....	Not fixed	5/-	W. H. Mayne, 8, Clarendon Terrace, North Road, Plymouth
Dewsbury Photographic Society.	Central Liberal Club Buildings, Bond Street	Monday	5/-	Albert Lyles, Birkdale Road, Dewsbury
Doncaster Camera Club .....	New Science Room, Guildhall	Alternate Tuesdays	3/6 Ladies and juniors, 2/6	J. Tremayne Blackshaw, 38, Hall Gate, Doncaster
Dover Institute Photographic Society	The Dover Institute .....	2nd Thurs. in month	5/-	Chas. C. Marsh, 7, High Street, Dover
Dublin Camera Club .....	Not fixed .....	Alternate Wednesdays	5/-	G. J. Singleton, 4, Ormond Road, Rathmines, Dublin
Dukinfield Photographic Society	Co-operative Hall, Astley St.	Wednesday	5/-	J. W. Carey Titterington, 2, Grenville Street, Dukinfield
Dundee and East of Scotland Photographic Association	Y.M.C.A. Buildings .....	Thursday	10/-	James Slater, Rosemount, Camphill Road, Broughty Ferry
Durham City Camera Club ....	Not fixed .....	Wednesday	5/-	Wm. A. Bramwell, 24, Elvet Bridge, Durham
Ealing Photographic Society ...	Town Hall .....	1st and 3rd Wednesday in month	10/6 Ladies, 5/-	William Angold, 42, Arlington Road, West Ealing, London, W. 13
Eastbourne Municipal Secondary School Photographic Society	Eversleigh Court, St. Anne's Road, Eastbourne	Last Thursday	—	J. Walker, 4, Mayfield Place, Eastbourne
Eastbourne Natural History, Photographic and Literary Society	Technical Institute .....	4th Thurs. in month	5/-	A. J. Fellows, Susans Road, Eastbourne
East Sussex Arts Club .....	The Gallery, Castle Hill Road, Hastings	Friday	10/6	Miss Ridpath, Essex Cottage, Ore, Hastings
Edinburgh Photographic Club ..	38, Castle Street .....	2nd Thurs. in month	2/6	T. Barclay, 26, Blackford Avenue, Edinburgh
Edinburgh Photographic Society	38, Castle Street .....	1st and 3rd Wednesday in month	10/6 Ladies and country members, 5/-	G. Massie, 10, Hart Street, Edinburgh
Elliott Camera and Art Club ...	Century Works, Lewisham, S.E.	Irregular	Not stated	George W. Bromwich, 4, Walcrand Road, Lewisham, S.E. 13
Erdington Photographic .....	Church House .....	Monday	6/- Entrance fee, 1/6	Alex. P. Campbell, 21, Oakfield Road, Erdington, Birmingham
Eriesson Camera Club .....	Union Church Lecture Hall, Dovecote Lane, Beeston, Notts.	Alternate Tuesdays	2/-	E. G. Westray, 3, Laburnum Grove, Meadow Road, Beeston, Notts.
Everton Camera Club .....	14, Village Street .....	Thursday	5/-	George Taylor, 11, Chapel Road, Anfield, Liverpool
Exeter Camera Club .....	Barnfield House .....	Tuesday	7/6	Frederick G. Tutton, 9, Union Road, Pennsylvania, Exeter
Fakenham Literary, Field, and Camera Club	Council Schools .....	Alternate Tuesdays	5/-	J. C. Holton, Fakenham

Name of Society.	Address of Club Room or Headquarters.	Club Night.	Annual Subscription.	Name and Address of Secretary.
Faversham Institute Photographic Society	Faversham Institute .....	Wednesday (monthly)	7/- Institute members, 5/-	W. H. Evernden, 15, West St., Faversham
<i>Federations (See Separate List).</i>				
Finsbury Technical College Chemical and Photographic Society	Finsbury Technical College (Room 22), Leonard St., E.C.	Thursday	2/6	L. R. Mernagh, 6, Grosvenor Road, High-bury, London, W. 5
Garswood Hall Collieries Institute Camera Club	Wigan Road, Ashton-in-Makerfield	Wednesday	2/6	Horace Berry, 383 Old Road, Ashton-in-Makerfield, Lancs.
G.E.R. Mechanics' Institute Photographic Society	G.E.R. Mechanics' Institute, Store Street, Stratford, E.	First Wednesday in month	Institute members and G.E.R. employes, 4/-. Non-members, 6/-	Geo. F. Gotts, 112, Chandos Road, New Town, Stratford, London, E. 15
Glasgow and West of Scotland Amateur Photographic Association	180, West Regent Street, Glasgow	Monday	10/6 Entrance fee, 10/6	Gilbert S. McVean, 125, West Regent Street, Glasgow
Glasgow Eastern Photographic Association	12a, Landreay Street, Bridge-ton Cross	Thursday	10/-	John H. Pitcairn, 637, Gt. Eastern Road, Glasgow
Gorseinon and District Amateur Photographic Society	The Institute, Gorseinon ....	Alternate Wednesdays	12/- Entrance fee, 2/6	W. Thomas Richards, Belmont Bryntig, Gorseinon
Great Western Railway Literary Society (Photographic Section)	44, Eastbourne Terrace, Pad-dington, London, W.	Not fixed	—	A. G. Jones, 44, Eastbourne Terrace, Pad-dington, London, W.
Greenock Camera Club .....	Kilblain Street .....	Thursday	7/6	David Duncan, M.P.S., 24, Hamilton Street, Greenock
Guernsey Photographic Society	Guille-Allés Library .....	Winter: 1st Monday in month; Summer: 1st Thurs.	2/6	Miss Mabel A. Randell, Grove End, Doyle Road, Guernsey
Guy's Nurses' Photographic Society	Nurses' Home, Guy's Hospi-tal, London, S.E.	Irregular	None	Miss M. Smith, Matron's Office, Guy's Hospi-tal, London, S.E. 1
Hackney Photographic Society	Board Room, Hackney Baths	Tuesday	7/6	Walter Selfe, 24, Pembury Road, Clapton, London, E. 6
Halifax and District Y.M.C.A. (Photographic Section)	Clare Hall, Halifax .....	Irregular	12/6 Youths, 7/6	Percy Fielding, Clare Hall, Halifax
Halifax Scientific Society (Photographic Section)	Hanover School, Hopwood Lane	Wednesday	5/-	P. S. Colledge, 27, Glen Terrace, Clover Hill, Halifax
Hallford Photographic Club ...	Dartford Ironworks .....	Irregular	—	E. Roberts, o/o Messrs. J. and E. Hall, Ltd., Dartford Ironworks, Kent
Hallside Camera Club .....	Victoria Hall .....	Friday	2/6 Entrance fee, 2/6	William Boyd, 58, Hallside, near Glasgow
Hamilton Natural History and Photographic Society	Public Library, Cadzow Street	Tuesday	5/-	James F. Smellie, "Braefindon," Allanshaw Street, Hamilton
Hammersmith Hampshire House Photographic Society	Hampshire House, Hog Lane, off King Street	Thursday	7/6 Ladies, 5/-	J. Goochaux Abrahams, 41, Hamilton Terrace London, N.W. 8
Hampstead Photographic Society	Stanfield House, Prince Arthur Road	Not fixed	5/-	H. B. Curwen, 1, Cannon Place, Hampstead, London, N.W. 3
Handsworth Photographic Society	Not fixed .....	Thursday	7/6	A. E. Teague, 67, Whitehall Road, Hand-sworth, Birmingham
Hanley Photographic Society (Y.M.C.A.)	Y.M.C.A., Marsh Street ....	Tuesday	2/6	Geo. T. Boulton, Hallwater Villas, Endon, Stoke-on-Trent
Hartlepool Photographic Society	Technical College, West Hartlepool	Thursday or Friday	5/-	Thomas Petty, 126, Colwyn Road, West Hartlepool
Haslemere and District Camera Club	Educational Museum, Hasle-mere	Irregular	2/6	E. W. Swanton, Educational Museum, Hasle-mere, Surrey
Hebden Bridge Literary and Scientific Society (Photo-graphic Section)	Secondary School .....	2nd Sat. in month	5/-	Edward B. Gibson, Croft Terrace, Hebden Bridge
Horwich Mechanics' Institute ..	Studio, Mechanics' Institute ..	Wednesday	2/- Members of the Institute only 2/6	James Bromley, 16, Pioneer Street, Horwich
Hove and Brighton Camera Club	Not fixed .....	Irregular	—	B. Savage, 109, St. James's St., Brighton
Hucknall and District Photo-graphic Society	Y.M.C.A., High Street .....	Tuesday	5/- Hon. mem-bers, 10/6	Walter North, 159, Portland Road, Huck-nall, Notts.
Huddersfield Naturalist and Photographic Society	Technical College .....	Alternate Thursdays	5/-	A. T. Dawson, Field House, Crosland Moor, Huddersfield
Hull Photographic Society ....	Grey Street, off Park Street ..	Thursday (enlarging night, Tues.)	5/-	Cyril W. Rodmell, The Croft, Sutton-on-Hull, E. Yorks.



Name of Society.	Address of Club Room or Headquarters.	Club Night.	Annual Subscription.	Name and Address of Secretary.
Ilford Photographic Society . . .	Cecil Hall, Park Avenue, Cranbrook Road	Wednesday	7/6	R. H. Lawton, 311, Thorold Road, Ilford, Essex
Ilkeston Arts Club . . . . .	Free Library . . . . .	Irregular	Ladies, 5/- 2/6	John Cox, Free Library, Ilkeston
Ipswich Scientific Society . . . .	The Museum . . . . .	1st Wed. in month	5/-	Harry De Beer, 93, London Road, Ipswich
Keighley and District Photographic Association	Mechanics' Institute . . . . .	Thursday	6/- Lady assoc., 2/6	S. R. Brook, 48, Cark Road, Keighley
Keith Field Club (Photographic)	Institute Buildings . . . . .	Monday	5/-	John Pirie, 63, Moss Street, Keith
Kendal Photographic Society ..	Public Library . . . . .	Alternate Tuesdays	4/-	G. S. Webb, Aikrigg Villas, Kendal
Kennaway Photographic Society	C.M. House, 16, Salisbury Square, London, E.C. 4	Irregular	Membership restricted to staff 10/-	W. R. C. Cooke, 16, Salisbury Square, London, E.C. 4
Kidderminster and District Photographic Society	Kingsley Hall, Vicar Street, Kidderminster	Monday		P. G. Hopcroft, New Street, Stourport, Worc.
King's College Photographic Society	King's College, Strand, London, W.G.	Wednesday	Membership restricted to the College	G. B. Sambidge, Photographic Society, King's College, Strand, London, W.C.
Kinning Park Co-operative Society Camera Club	6, Langlands Road, Govan ..	Alternate Wednesdays	4/- Ladies and juniors, 2/6	William Maswell, 4, Baird Street, Govan
Kirkcaldy Photographic Society.	Pet Marjory's House, 130, High Street	Wednesday	7/6	Andrew Murdoch, 22, Sang Road, Kirkcaldy
Kirkintilloch Amateur Photographic Association	Cross, Kirkintilloch . . . . .	1st Tuesday in month	5/-	Geo. Jarvie, 112, Cowgate, Kirkintilloch
Larkhall Camera Club . . . . .	Crossgates . . . . .	Alternate Fridays	8/- Entrance fee, 5/-	Robert Rodger, 52, London Street, Larkhall N.B.
Leeds Camera Club . . . . .	Leeds Institute, Cookridge Street	Monday	6/- Ladies, 2/6	Geo. W. Fletcher, 24, Hovingham Mount, Harehills, Leeds
Leeds Photographic Society . . .	Leeds Institute, Cookridge Street	Tuesday	7/6 Ladies, 5/- Juniors, 3/6	Harold Bradley, Stoneleigh, Morley, near Leeds
Leek Photographic Society . . .	Alexandra Club, Market Place	Monday and Thursday	5/-	G. Bull, Derby Street, Leek
Leicester and Leicestershire Photographic Society	Working Men's College, Co-operative Buildings, Union Street	Wednesday	5/-	Hy. C. Cross, 80, Harrow Road, Leicester
Leicester Literary and Philosophical Society (Photographic Section)	Council Room, City Museum and Art Gallery	Tuesday	2/6	J. W. Young, 86, Melbourne Road, Leicester
Leigh Photographic Society . . .	Market Buildings, Market Place	2nd Thurs. in month	2/6	W. Rose Moore, 128, Hope Street, Leigh, Lancs.
Leith Amateur Photographic Association	6, Charlotte Street . . . . .	Last Tues. in month	5/-	W. Seater, 20, Restalrig Terrace, Leith
Lewes Scientific and Literary Society (Photographic Section)	Town Hall . . . . .	4th Tuesday in month	3/6	E. J. Bedford, 11, St John's Terrace, Lewes
Liberal Border City Camera Club	Liberal Club, Lowther Street	Alternate Wednesdays	1/-	Geo. Hy. Hill, 37, Thornton Road, Stannix, Carlisle
Liverpool Amateur Photographic Association	9, Eberle Street . . . . .	Thursday (Club rooms open daily)	£1 1s. Associates, ladies, and juniors, 10/6	R. Shepherd, 9, Eberle Street, Liverpool
Liverpool Central Y.M.C.A. Camera Club	Y.M.C.A., Mount Pleasant ..	Irregular	1/- Addition to Y.M.C.A. subscription 2/6	J. Graham, 26, Alfred Road, Birkenhead
London County Council Camera Club	County Hall . . . . .	1st and 3rd Monday in month	2/6 (Restricted to L.C.C. officials only)	Wallace L. Jenkins, 9, Spring Gardens, Charing Cross, London, S.W. 1
Londonderry Camera Club . . . .	12, Strand Road (temporary)	Irregular	7/6	R. W. Saville, 61, Beechwood Avenue, Londonderry
London Salon of Photography, The	Royal Society of Painters in Water Colours, 5a, Pall Mall East, S.W.	—	—	F. J. Mortimer, 5a, Pall Mall East, London, S.W.
Loughborough Photographic Society	Church Lads' Brigade Hall, Woodgate	Alternate Fridays	3/6 Youths under 18, 2/6	J. E. Underwood, 7, Middleton Road, Loughborough
Maldstone and District Photographic Society	Church Institute, Maldstone	Tuesday	—	H. E. Libby, The Gables, Loose, Maldstone
Malvern Camera Club . . . . .	Doggerbank House, Malvern	Irregular	7/6	P. A. Thomas, Graham Lea, Malvern
Manchester Amateur Photographic Society	5, Carr Street, Blackfriars Street, Manchester	Tuesday	7/6 Entrance fee, 2/6	John Chapman, 99, Cyprus Street, Stretford, Manchester
Manchester Photographic Society	Exeter Restaurant, 135, Deansgate	2nd Monday in month	7/6	Stewart G. Ogden, Devonla, 60, Park Road, Stretford, Manchester
Manchester Y.M.C.A. Photographic Club	Y.M.C.A. Peter Street . . . . .	1st Monday	2/6	A. G. Heyland, 167, North Road, Clayton, Manchester

Name of Society.	Address of Club Room or Headquarters.	Club Night.	Annual Subscription.	Name and Address of Secretary.
Midland Railway Institute, Photographers Society	Midland Institute Derby ..	Irregular	Membership restricted	C. Gadsby Thorpe, Belper, Derbyshire
Monklands Photographic Society	Victoria Place, Airdrie .....	Tuesday Ladies on Wednesday Thursday	5/- Entrance fee, for gents, 2/6 5/- and extras. Ladies and juniors 2/6 Not stated	W. B. Hossack, Deveron Bank, Woodburn Avenue, Airdrie
Morley Photographic Society ..	75, South Queen Street .....			Sam Shipstone, Victoria Road, Morley, near Leeds
Morpeth Y.M.C.A. Camera Club	Y.M.C.A. ....	Monday	5/- Institute members, 2/6	James Whittle, 30, Bridge Street, Morpeth
Motherwell Y.M.I. Camera Club.	Y.M.C.A., Brandon Street ...	Alternate Mondays and every Wednesday Alternate Tuesdays	1/-	S. Thompson, 68A, Gilmour Crescent, Calder Street, Motherwell
Muswell Hill Institute Photo- graphic Society	Muswell Hill Wesleyan Church Hall	Tuesday	9/-	W. Horace Partridge, Sunny Bank, 14, Cranley Gardens, Muswell Hill, London. N. 10
Nelson Camera Club .....	Forrest Street .....	Tuesday	10/-	B. Barrett, 145, Chapel House Road, Nelson
Nelson Photographic Society ...	Victoria Hall, Scotland Road	Tuesday	5/-	Henry H. Beetham, 98, Brunswick Street, Nelson, Lancs.
Newcastle (Staffs.) Camera Club.	The Studio, London Road ...	Saturday	10/- Ladies, 5/-	A. C. Flasher, 18, Barracks Road, Newcastle, Staffs.
Newport and Monmouthshire Camera Club	84, High Street, Newport ...	Monday	10/- Juniors, 5/- Entrance, 1/-	J. F. Smith, 1, Westville Road, Newport, Mon
Northampton Camera Club .....	40, St. Giles Street .....	Every Wednesday	3/6	G. H. Lucas, 30, Victoria Road, Northampton
Northants Natural History Society (Photographic Sec- tion)	63, Abington Street, North- ampton	Irregular	10/-	J. Dickens, Junr., Abington Street, North- ampton
North Middlesex Photographic Society	Hanley Hall, Sparabolt Road, Crouch Hill, London, N.	Wednesday	5/-	E. C. Ridge, 88, Ambler Road, Finsbury Park, London, N. 4
North West Postal Photographic Society	N.W. District Post Office ...	Monthly	2/6	F. G. Clift, 108, Willifield Way, Golders Green, London, N.W.
North Wilts Field and Camera Club	Technical Institution, Swin- don	1st and 3rd Tuesday in month 1st Monday in month	5/- Entrance fee, 1/-	H. Norman Bassett, 8, Dixon Street, Swindon
Norwich and District Photo- graphic Society	Castle Museum, Norwich ....	Thursday	4/-	Richard J. Delf, 16, Park Lane, Norwich
Nottingham and Notts Photo- graphic Society	11, Park Row, Nottingham ..	Monday	Not stated	E. L. Kent, 3, Radcliffe Mount, West Bridg- ford, Nottingham
Oldham Equitable Photographic Society	Hope Street, Bottom-o'-Moor	Wednesday	5/- Entrance fee, 2/6	E. Preston, 85, Brewerton Road, Oldham
Oldham Lyceum Photographic Society	The Lyceum, Union Street ..	Thursday	5/- Entrance fee, 2/6	Arthur Cummings, The Lyceum, Oldham
Oldham Photographic Society ..	Public Library and Art Gallery	Alternate Mondays	5/- Residents outside City, 2/6	W. Taylor, 176, Coppice Street, Oldham
Oxford Camera Club .....	Lecture Room, University Museum	Friday	8/6 Ladies and juniors, 5/-	J. Gilbert Wiblin, 30, Hamilton Road, Oxford
Paisley Philosophical Institu- tion (Photographic Section)	28, Oakshaw Street .....	Wednesday	5/-	Alex. M. Wilson, 53, Neilston Road, Paisley
Partick Camera Club .....	15, Hamilton Crescent, Peel Street	1st and 3rd Wednesday in month	10/-	Frank V. Taylor, 13, Gibson Street, Hillhead, Glasgow
Peterborough Photographic Society	The Museum, Queen Street ..	—	5/-	P. G. Field, 19, Tavernan Road, Peter- borough
Photographic Convention of the United Kingdom, The	—	—	—	F. J. Mortimer, 20, Tudor Street, London, E.C. 4
Photographic Society of Ireland	85, Grafton Street, Dublin ..	Alternate Thursdays	£1 1s.	Walter Potter, 440, Kingsland Road, Lon- don, E. 8
Photographic Federations (See Separate List.)	—	—	—	J. Studdard, "Croxeth," Sutton, Co. Dublin
Photomicrographic Society ....	King's College, Strand, Lon- don, W.C.	2nd and 4th Wednesday in month Not fixed	10/-	J. G. Bradbury, 1, Hogarth Hill, Finchley Road, Hendon, London, N.W. 4
Plymouth Institution (Photo- graphic Section)	The Athenaeum, George Street	Monday Wednesday Friday Alternate Wednesdays	5/- Institution, £1 1s. 13/-	W. H. Mayno, 8, Clarendon Terrace, North Road, Plymouth
Polytechnic Photographic Society	14, Langham Place, London, W. 1	—	—	Stanley Shand, 300, Regent Street, London, W. 1
Portsmouth Camera Club .....	52, Elm Grove, Southsea ....	—	—	H. S. Elliott, 140, Victoria Road North, Southsea
Postal Camera Clubs	(See Separate List.)	—	—	—



Name of Society.	Address of Club Room or Headquarters.	Club Night.	Annual Subscription.	Name and Address of Secretary.
Prescot Photographic Society ..	B.I. and H.C. Dining Rooms, Warrington Road	Alternate Tuesdays	4/-	Walter Leivesley, "Rntland," Warrington Road, Whiston, Prescot
Preston Camera Club .....	Stanley Chambers, Lancaster Road	Monday and Thursday	7/6 Ladies, 5/-; youths, 2/6	W. Cowperthwaite, 46, Hawkins Street, Preston
Preston Scientific Society (Photographic Section)	119a, Fishergate .....	Tuesday	6/-	E. S. Maynard, 29, Fishergate Hill, Preston
Prudhoe and District Camera Club	Co-operative Reading Room .	Alternate Fridays	4/4 Entrance fee, 1/-	James Hudson, 69, Mickley Square, Stocksfield-on-Tyne
Quarry Bank Amateur Photographic Society	Cox's Drug Store, Upper High Street	Wednesday	12/-	E. Percy Whitehouse, Brick-kiln Street, Quarry Bank, near Brierley Hill, Staffs
Record and Survey Societies	(See Separate List.)			
Reflex Photographic Society ...	Technical Staff Mess, Royal Aircraft Establishment, S. Farnborough	Irregular	Restricted to staff	E. Lynam, "Delves," Farnborough Road, S. Farnborough, Hants.
Reyrolle and Co., Ltd., Employers' Camera Club	—	Alternate Tuesdays	3/6	Sylvain Hourlay, 6, Victoria Road East, Hebburn-on-Tyne
Richmond Camera Club .....	The Assembly Rooms, Castle Hotel	Thursday	10/6	J. H. Brierley, Town Hall, Richmond, Surrey
Rochdale Amateur Photographic Society	244a, Yorkshire Street	Wednesday	6/- Entrance fee, 2/-	Charles Platt, 7, Travis Street, New Hey, near Rochdale
Rodley and District Photographic Society	Town Street, Rodley .....	Thursday	7/-	H. Crossley, Rodley, near Leeds
Rotherham Photographic Society	Frederick Street .....	1st and 3rd Tuesday in month	6/-	G. Robinson, 26, Broom Grove, Rotherham
Royal Photographic Society of Great Britain	35, Russell Square, London, W.C. 1	Tuesday	£1 1s. Entrance fee, £1 1s.	J. McIntosh, 35, Russell Square, London, W.C. 1
Rugby Photographic Society ...	Physical Laboratory, Hillmorton Road	Alternate Thursdays	5/-	Miss O. Macdonald Laing, 4, Acacia Grove
St. George Co-operative Society Camera Club	40, Gladstone Street, Glasgow	Alternate Mondays	2/6	M. McCormack, 76, North Woodside Road Glasgow
St. Helens Camera Club .....	Y.M.C.A., North Road .....	Tuesday	5/-	J. Hesford, Hard Lane, St. Helens
St. Rollox Co-operative Amateur Camera Club	38, Weaver Street, Townhead, Glasgow	Thursday	3/6	M. Grant, 18, Ronald Street, Townhead, Glasgow
Scarborough and District Photographic Society	Philosophical Society's Lecture Room, The Museum	Alternate Mondays	10/- under 18 5/-	E. Pearson, 2, York Place, Scarborough
Seaham and District Photographic Society	Not Fixed	Alternate Wednesdays	5/- and 2/6	A. Green, Post Office, Seaham Harbour, Co. Durham.
Selby Scientific Society .....	Museum Hall .....	Irregular	2/6	J. F. Musham, 48, Brook Street, Selby
Slade Lane Baptist Camera Club	—	Thursday	10/6	J. Haslam, 8, Hyde Grove, Chorlton-on-Medlock, Manchester
Sheffield and Hallamshire Photographic Society	Wentworth Café, Pinstone Street	2nd and 4th Wednesday in month	4/-	Ernest Tinker, 179, Fox Street, Sheffield
Sheffield Friends' School Photographic Society	Friends' School, Hartshead ..	1st and 3rd Wednesday in month	1/-	Richard C. Ritson, 62, Clun Road, Sheffield
Sheffield Photographic Society .	Builders' Exchange, Cross Burgess Street	1st and 3rd Tuesday in month	10/6 Ladies and youths, 5/-	James R. Wigfull, 14, Parade Chambers, Sheffield
Shettleston Co-op. Camera Club.	304, Main Street .....	Monday	3/- Ladies and juniors, 2/-	Robert Allan, 411, Main Street, Shettleston, Glasgow
Small Heath Photographic Society	Assembly Rooms, Jenkins Street	Alternate Thursdays	5/-	H. Smith, 1, Miller Street, Aston Road, Birmingham
Society of Colour Photographers	Not definitely fixed—occasionally at R.P.S.	Irregular	5/-	Arthur E. Morton, 97, Chesterfield Gardens, Harringay, London, N. 4
Southampton Camera Club ....	93, Above Bar .....	Monday	7/6	C. M. Cooper, 74, London Road, and G. Chalk, 29, London Road, Southampton
Southend-on-Sea Photographic Society	High School for Boys .....	Not fixed	5/-	G. F. Crowley, 36, Shakespeare Drive, Southend-on-Sea
South Essex Camera Club ....	All Saints' Parochial Hall, Forest Gate, London, E.	Wednesday	5/-	A. E. Farrants, 74, Clavering Road, Wanstead Park, and Y. Burroughs, 59, Harpenden Road, Wanstead Park, London, E.12
South Glasgow Camera Club ...	43, Bankhall Street, Govanhill, Glasgow	Tuesday	10/- Ladies, 7/6 Entrance fee, 2/6	John Baird, 164, King's Park Road, Cathcart, Glasgow
Southport Photographic Society.	9, Corporation Street .....	Monday	7/6 Ladies and youths, 5/- Postal, 2/6	John T. Rigby, 13, Hoghton Street, Southport
South Shields Photographic Society	The Guildroom, St. Thomas's Institute, Denmark Street	Tuesday	7/6	Harrison Burgess, 6, Bright Street, South Shields

Name of Society.	Address of Club Room or Headquarters.	Club Night.	Annual Subscription.	Name and Address of Secretary.
South London Photographic Society	The Central Library, Peckham Road, S.E.	Monday	5/- Entrance fee, 2/6	Ernest W. Brooks, 4, Ferndale Road, Clapham, London, S.W. 4
South Suburban Photographic Society	Plough Hall, High Street, Lewisham, S.E.	Wednesday	5/-	H. D. Fretwell, 10, The Grove, Greenwich London, S.E. 10
Spex Valley Literary and Scientific Society	Field Head Museum, Liversedge	2nd and 4th Thursday, and every 4th Sat. in month	5/- Juniors, 2/6	Roy Beaumont, Knowl, Mirfield
Springvale Amateur Photographic Society	Staff Canteen (Sir Alfred Hickman, Ltd.), Bilston Staffs.	Monday	5/- Entrance fee, 2/6	William H. Willis, Ivydene, Lower Villiers Street, Wolverhampton
Stalybridge Photographic and Scientific Society	Astley Cheetham Public Library	Tuesday	5/- Juniors and associates, 2/6 Entrance fee, 1/-	William Harwood, 9, Hawke Street, Stalybridge
Stane Camera Club	Members of S.G.O. Evening	Class in Photography		
Stirchley and District Camera Club	The Institute, Stirchley	Thursday	12/-	William B. Reading, 17, Park Avenue, King's Norton, Birmingham
Stockport Photographic Society	Masonic Hall, Greek Street	2nd and 4th Thursday in month	5/- Ladies, 2/6	Ernest Miller, 7, Jowett Street, South Reddish, Stockport
Stonyhurst Photographic Society	Stonyhurst College, near Blackburn	Sunday	4/6	Rev. I. J. O'Hea, Stonyhurst College, near Blackburn, Lancs.
Streatham Photographic Society	88, Pendle Road	Last Thurs. in month	5/-	Charles Wills, 88, Pendle Road, Streatham, London, S.W. 16
Sunbeam (Moorfield) Camera Club	Lecture Room, Moorfield Works, Wolverhampton	Irregular	2/6	D. M. Critchley, Dorval, Mount Road Penn, Wolverhampton
Sunderland and District Camera Club	The Studio, Holmeside	Tuesday	3/-	Norman Blakey, 15, Jackson Street, Sunderland
Sunderland Photographic Association	Subscription Library	Alternate Thursdays	5/-	A. E. Cross, Croft Avenue, Sunderland
Survey and Record Societies	(See Separate List.)			
Swadlincote Photographic Society	Free Library, Alexandra Road	Alternate Tuesdays	4/-	Donald S. Lee, 23, Wood Street, Church Gresley
"The Times" Camera Club	Printing House Square, London, E.C.	Last Friday in month	12/-	W. Geen, 51, Eland Road, Battersea, London, S.W. 11
Todmorden Photographic Society	The Studio, Well Lane	Tuesday	5/- Ladies and youths, 2/6	Enoch Horsfall, Town Hall, Todmorden
"T.O.T." Photographic Society	9, Grosvenor Road, Westminster, S.W.	Not fixed	5/-	F. G. Newport, L.G.O. Company's Coach Factory, North Road, Holloway, London, N. 7
Tunbridge Wells Amateur Photographic Association	Dudley Institute, Dudley Rd.	1st Wednesday; 3rd Thursday in month	10/6 Associates and juniors, 5/-	A. G. Bating, 16, Galverley Road, Tunbridge Wells
Tynemouth (Borough of) Photographic Society	Howard Street Presbyterian Hall, North Shields	Alternate Thursdays	4/-	Jos. R. Johnston, 96, Linskill Terrace North Shields
Tyneside Photographic Society	The De Bear Schools, Dial House, Newcastle-on-Tyne	Wednesday	10/6 Juniors, 5/-	J. Nicol, The De Bear Schools, Ltd., Dial House, Northumberland Street, Newcastle-on-Tyne
Wakefield Photographic Society	Assembly Rooms	Tuesday	4/- Ladies, 2/-	F. J. Baines, Northfield Terrace, Horbury, near Wakefield
Wallasey Amateur Photographic Society	43, King Street, Egremont	Monday	15/- Ladies, 7/6	J. R. Charlton, 24, Balmoral Road, New Brighton, Wallasey
Walsall Photographic Society	Y.M.C.A. Lounge	Monday	5/-	W. T. Comer, Arcade, Walsall
Walthamstow and District Photographic Society	Public Library, High Street, Walthamstow, E.	1st and 3rd Monday	4/6	Wm. H. Jones, 13, Goodman Road, Leyton, London, E.16
Warrington Photographic Society	The Old Academy, Bridge Street	Tuesday	5/-	Mrs. S. Lowe, 188, Manchester Road, Warrington
Watford Camera Club	173, High Street	Thursday	7/6	Lawrence E. Haines, 173, High Street, Watford
"Wesley Guild" Camera Club	Wesley School, Abbey Street, Accrington	Irregular	3/-	A. E. Ellis, 56, Countess Street, Accrington, Lancs.
West Bromwich Municipal Secondary School Camera Club	The Institute, Lodge Road	Wednesday	Not stated	R. B. Evans, The Institute, Lodge Road, West Bromwich
Westminster City School Camera Club	Westminster City School	Monday	2/-	J. Skinner, 67, Westover Road, Wandsworth Common, London, S.W. 18
West Stanley and District Photographic Society	Club Room, Front Street, West Stanley	Saturday	10/-	J. Pearson, Percy House, Station Road, West Stanley, S.O., Co. Durham
West Surrey Photographic Society	St. Michael's Parish Rooms, Darley Road	Alternate Wednesdays	10/-	J. Isaac, 27, Lindon Road, Battersea Rise, London, S.W. 11
Whitley District Camera Club	Exchange Buildings, Oxford Street	1st and 3rd Thursday	7/6	A. J. Russell, 34, Holly Avenue, Whitley Bay



Name of Society.	Address of Club Room or Headquarters.	Club Night.	Annual Subscription.	Name and Address of Secretary.
Whitstable Camera Club .....	Foresters' Hall .....	2nd and 4th Tuesday	5/-	Robt. H. Goodsall, 10, Oxford Street, Whitstable
Willesden Photographic Society	Harlesden Public Library, Craven Park Road	Monday	5/-	Sydney C. Hall, 20, Jeamond Avenue, Wembley, and R. S. Beck, 83, Harley Road, Harlesden, N.W.10
Wimbledon Camera Club .....	The Technical Institute, Gladstone Road	Thursday	5/-	F. J. Gittins, 11, Kingsley Road, Wimbledon, London, S.W. 19
Wishaw Y.M.C.A. Camera Club.	Y.M.C.A. Institute .....	Alternate Mondays	5/- Ladies and youths, 2/6	William Gray, 243, Lochside, Kirk Road-Wishaw
Wolverhampton Photographic Society	Black and White Chambers, Darlington Street	Fortnightly	10/6	D. M. Critchley, Mount Road, Penn, near Wolverhampton
Wolverton (Bucks.) Photographic Society	Science and Art Institute ....	Fortnightly	Seniors, 2/6 Juniors, 1/6	T. S. Eales, 39, Buckingham Street, Wolverton, Bucks.
Woodford Photographic Society.	Wilfrid Lawson Hotel, Woodford Green	1st and 3rd Wednesday	5/-	F. G. Emley, "Murton," Chelmsford Road, Woodford, E.18
Woolwich Photographic Society.	Not fixed .....	1st and 3rd Thursday	5/-	H. H. Clare, Electricity Works, Plumstead, London, S.E.18
Worcestershire Camera Club and Photographic Survey Society	1a, High Street, Worcester ..	1st and 3rd Wednesday	7/6	W. Hodson, 29, Sldbury, Worcester, and E. M. Firth, 3, Field Terrace, Bath Road, Worcester
Worthing Camera Club .....	11, Liverpool Terrace .....	Alternate Tuesdays	5/- Entrance, 2/6	R. Long, King Edward's Avenue, Worthing

### Affiliations and Federations of Photographic Societies.

Name of Affiliation or Federation.	Name and Address of Secretary.	Name of Affiliation or Federation.	Name and Address of Secretary.
The Affiliation of Photographic Societies with the Royal Photographic Society of Great Britain	J. McIntosh, F.R.P.S., 35, Russell Square, London, W.C.1	The Inter-Club Photographic Alliance	Arthur Clayton, 41, Revidge Road, Blackburn
The East Anglian Photographic Federation	R. H. Lawton, 311, Thorold Road, Ilford, Essex	The Lancashire and Cheshire Photographic Union	Henry H. Beetham, 98, Brunswick Street, Nelson, Lancs.
The Federation of the Photographic Societies of Northumberland and Durham	Robt. Chalmers, 17, Fawcett Street, Sunderland	The Midland Counties Photographic Federation	Lewis Lloyd, 67, Church Road, Moseley, Birmingham
The Federation of Photographic Record Societies	W. W. Topley, 104, Park Lane, Croydon F. F. Wood, 11, Milton Road, Wallington	The Scottish Photographic Federation	James W. Mackenzie, 153, Hope Street, Glasgow
The Glasgow and District Photographic Union	Robert Halstead, 753, Duke Street, Glasgow	The Southern Photographic Federation	(Temporarily suspended.)
		The Wales and Monmouthshire Photographic Federation	T. J. Lewis, 201, Barry Road, Barry
		The Yorkshire Photographic Union	Ezra Clough, 10, Farcliffe Road, Bradford

### Photographic Record and Survey Societies.

Name of Society.	Annual Subscription.	Name and Address of Secretary.
The Federation of Photographic Record Societies .....	Associate members, 5/-; Societies, 10/-	W. W. Topley, 104, Park Lane, Croydon F. F. Wood, 11, Milton Road, Wallington
Bristol Photographic Club (Topographical Section) .....	7/6	W. F. Kuner, 62, Arley Hill, Bristol
Coventry Photographic Club (Record and Survey Section).	10/6 Ladies, 7/6 Juniors and residents outside Coventry, 5/-	W. H. Stokes, A.I.G., 2, Lydgate Road, Coventry
Edinburgh Photographic Society (Survey Section) .....	10/6 Ladies and country members, 5/-	R. Berry, 19, Kilmaims Road, Edinburgh
Photographic Survey and Record of Essex (Branch of Essex Field Club)	Contributory	V. Taylor, 11, Granville Mansions, London, W.12
Pictorial Record Society of Exeter .....	—	H. Tapley-Soper, City Librarian, Exeter
Societe Jerslaise .....	—	E. F. Guiton, Chamber of Commerce, Jersey
Kent County Photographic Record and Survey .....	2/6 (minimum)	H. E. Turner, B.A., B.Sc., 14, Queen's Road, Tunbridge Wells
Leicester and Leicestershire Photographic Society (Record and Survey Section)	5/-	A. E. Baker, St. Elmo, 181, Fosse Road S., Leicester
The Camera Club Photographic Survey of London, 1919	—	Secretary, The Camera Club, 17, John Street, Adelphi London, W.C. 2
Photographic Survey and Record of Norfolk and Norwich	—	Geo. A. Stephen, F.L.A., City Librarian, Public Library Norwich



Name of Society.	Annual Subscription.	Name and Address of Secretary.
Photographic Survey and Record of Northamptonshire (Branch of Northants Natural History Society)	3/6	J. Dickens, Junr., Abington Street, Northampton
Nottingham and Notts. Photographic Society (Record and Survey Section)	10/6	E. L. Kent, 3, Radcliffe Mount, West Bridgford, Nottingham
Photographic Survey and Record of Surrey .....	5/-	Jarvis Kenrick, 16, Highbury Road, Wimbledon S.W. 19
The Photographic Record and Survey of Sussex .....	2/6	Frederick Harrison, M.A., 44, Market Street, Brighton
Warwickshire Photographic Survey .....	Contributory	Lewis Lloyd, 67, Church Road, Moseley, Birmingham
Worcestershire Photographic Survey Society .....	7/6	E. M. Firth, 3, Field Terrace, Bath Road, Worcester
Architectural Postal Photographic Society (Record and Survey)	5/-	Bersard J. Mitchell, 8, Willow Vale, Frome, Somerset
Cardiff Naturalists' Society (Record and Survey) .....	5/-	E. C. W. Owen, Overleigh, Radyr, Glam.
Middlesex Record and Survey (Branch of North Middlesex Photographic Society)	10/-	E. O. Hidge, 88, Ambler Road, Finsbury Park, London, N.4

## Postal Camera Clubs.

Name of Society.	Annual Subscription.	Name and Address of Secretary.
Amateur Postal Camera Club .....	2/6	W. L. G. Bennett, Kemerton, Lustleigh, Devon
Architectural Postal Photographic Society (Record and Survey)	5/-	Bernard J. Mitchell, 8, Willow Vale, Frome, Somerset
Argosy Postal Photographic Club .....	2/-	The Rev. G. F. Lowry Barnwell, Stramshall Vicarage, Ilkley, Staffs.
British Postal Camera Club .....	—	Halkworth Wheeler, 109a, Sandgate Road, Folkestone
Bromell Pictorial and Research Club .....	2/6	Bertram Cox, 12, Queen's Crescent, Lincoln
Cambrian Postal Camera Club .....	Entrance fee, 3/6 3/6	Miss D. Clunias-Davies, Millfield, Lampeter, Cardiganshire
Camera Correspondence Club .....	5/-	Cyril W. Gardner, 35, Moor View Road, Woodseats, Sheffield
Gloucestershire Postal Photographic Society .....	Entrance fee, 2/6 3/6	M. A. Insall, 34, St. Michael's Park, Bristol
Irish Correspondence Club .....	1/6	Patrick J. Doran, 7, Regent Street, Bagenalstown, Co. Carlow
Junior Photographers' Correspondence Club .....	6d.	J. Bullard, 8, The Terrace, Merton Road, Southfields, London, S.W. 18
Lantern Slide Exchange Club .....	1/6	Richard Pearce, "Abinger," Egmont Road, Surrey
Nature Photographic Society .....	Entrance fee, 1/- 5/-	E. J. Bedford, 11, St. John's Terrace, Lewes
Nature Stereoscope Club .....	1/6	G. O. S. Ingram, 58, Amesbury Road, Roath, Cardiff
Perseverance Postal Camera Club .....	Entrance fee, 2/6 3/-	Miss R. Pickersgill-Gunliffe, 2, Carlisle Mansions, Victoria Street, London, S.W. 1.
Postal Camera Club .....	3/6	J. O. Warburg, 21, Pembroke Gardens, London, W.
Post Office Savings Bank Photographic Society .....	Nominal	E. A. Ife, 45, Cassio Road, Watford, Herts.
Postal Pictorial Photography Club .....	3/6	Mrs. Mary C. Cottam, 8, St. Clements Road, Bournemouth
Postal Photographic Club .....	Entrance fee, 1/- 2/6	Reginald A. R. Bennett, M.A., Micklewood Road, 331, Cowley Road, Oxford
Photographic Circle .....	Entrance fee, 2/- 7/6	Charles Radcliffe, 8, Winalade Road, Brixton Hill, London, S.W. 3
Quarterly Photographic Portfolio .....	2/6	T. H. Yeldham, 16, Bollean Road, Ealing, London, W. 5
Rover Postal Camera Club .....	2/6	John M. Scott, 48, Eglantine Avenue, Belfast
Stereoscope Society .....	3/-	W. Tillot Barlow, The Peaks, Bognor, Sussex
"Scribbler, The" (an Amateur Magazine) .....	Entrance fee, 1/6 2/-	Editor, A. M. Chaffey, Charl, Somerset. Photographic Editor, J. R. Bainbridge, Inglenook, Arklow, Co. Wicklow.
Shropshire Postal Camera Club .....	2/6	R. G. V. Dymock, Slim Cottage, Slim Hill, Bath
Somerset Postal Photographic Society .....	5/-	Bernard J. Mitchell, 3, Willow Vale, Frome, Somerset
Sun and Co. Postal Club .....	2/6	Martin J. Harding, Oakden, Church Stretton
Talbot Album Club .....	3/-	F. H. Langdon-Davies, 8, Mount Pleasant, Cambridge
United Stereoscopic Society (Postal Club) .....	3/-	A. T. Mole, 39, Westboro Road, W. Hampstead, London, N.W. 2
Wesley Guild Pan and Camera Postal Club .....	Entrance fee, 1/- 3/- contributing members; 5/- hon. members	W. G. Johnson, 43, Bowwood Road, Sheffield
Zodiac Camera Club .....	2/6	Miss Agnes B. Warburg, 8, Porchester Terrace, London, W. 2
Zoological Photographic Club .....	Entrance fee, 1/- 2/6	Jasper Atkinson, 33, St. Michael's Road, Headingley, Leeds

# PICTORIAL PHOTOGRAPHY IN AUSTRALIA

By HAROLD CAZNEAUX



LOOKING back over the past few years—years that have recorded deeds which will for ever leave their mark upon the pages of the world's history—one marvels that pictorial photography (one of the arts of peace) has during that time of turmoil made any progress in this or any other country.

It is, however, highly gratifying to record that many Australian workers have not only maintained their position during this world strife, but have made considerable progress in their art, and that no small incentive towards this progress has been the continued publication of *Photograms of the Year*.

Nor have we had our full array of workers towards this advancement. The war has claimed some who would undoubtedly have contributed to the progress had they been spared; but *their* glory liveth in fine deeds done on battlefields for the Great Cause.

Amongst the most promising of our workers who have died for their country, I would pay special tribute to W. Fell, an Australian "out-back" man who, without the friendly help that could have been extended to him in the city centres, practically worked alone in the pursuit of his Art. He was killed on the fields of Palestine. Two other promising workers—quite young men—who have "gone west" are Butler Wood and Harris, both late members of the Photographic Society of New South Wales.

Frank Hurley, of whom we are justly proud, is back again with us, fresh from his work as official photographer to the A. I. F. Judging from an exhibition of some of his war pictures, recently held at the Salon of Kodak (Australasia), Ltd., in Sydney, one realises that his sense of the pictorial has been the means of placing before us not "mere" records, but that which is far more impressive, the pictorial record—stirring the imagination and helping us to understand some of the great happenings "over there."

During the term of the war the only big exhibition of note held in Australia was one organised by the Photographic Society of New South Wales, and placed before the public in Sydney, in November, 1917. This exhibition was contributed to by all the leading workers of New South Wales, Victoria and South Australia, and I am constrained to record, with a certain feeling of pride, that it was acclaimed on all hands as the best exhibition of pictorial photography ever held



in Australia. The Education Department's "Art Gallery"—a magnificent chamber set apart by the State for exhibitions and kindred purposes—was used on the occasion. The proceeds, which, owing to the generous support of the public, were quite substantial, were devoted to the funds of the Red Cross Society. Whilst appreciating the way the proceeds were applied, the public was not slow in showing its appreciation of the quality of the work upon the walls. Altogether some 279 works were hung from about 54 contributors. A fine catalogue, containing a number of reproductions, was issued and highly appreciated.

Generally speaking, the work exhibited showed a broad outlook as regards originality, conception and execution, the old favourite fuzzy, low-toned print being replaced by truly Australian sunshine effects, denoting a healthy and sane outlook in respect of the typical conditions of Australia.

Of the work individually I cannot speak too highly. Amongst the New South Wales exhibitors one will remember such men as J. E. Paton, W. S. White, C. E. Wakeford, E. N. Poole, R. G. Allman, H. Mallard, M. Mackinnon, J. S. Stening, M. Appleby, A. Ford and C. W. Bostock. The last-named is one of those who answered the call of battle and is still absent on active service.

Victoria was represented by such well-known men as J. Temple Stephens and J. Kauffman (both excellent workers in bromoil), their work showing rare quality and finish, J. Williams, Rolleston, Wood, Merfield and Howieson.

South Australia's representatives were A. Wilkinson and P. H. Williams, both workers of distinctive merit.

It is regrettable that such exhibitions cannot be held at regular intervals. Present numbers are, however, far too small to bear the strain which frequency would impose. But an annual exhibition, or even an Australian Salon, is not undreamed of by local workers. One of the traits of the Australian is that of "hanging on" once the purpose is set, and so pictorial photography in the country will undoubtedly advance and eventually attain to a leading position in the order of things. The present outlook is indeed promising. There are photographic clubs established in all the various States, and although these are comparatively few and far between they are, in the majority of cases, making more or less steady progress, and new workers from their ranks are constantly coming into prominence.

The Photographic Society of New South Wales shows "push" in the recent formation of a Pictorial Section, to be specially devoted to the encouragement and advancement of new and promising workers. The Sydney Camera Circle has during the past twelve months maintained a high standard of work, and credit for the lively interest in pictorial photography in Sydney is largely due to the members of this Circle. Belonging to this body myself, I feel pardonably proud of the success that came our way at the London Salon of 1918, when work from four of its seven active members was accepted. Truly a good record for so small a Club. This Club is always open to workers of distinction and promising merit, and doubtless its membership will gradually increase.

Prominent in Victoria is the Pictorial Worker's Association, which keeps on the move, and as its ranks include many good workers, advancement should continue. Coulson, one of the leading members, was amongst those who represented Australia in the Great War. He has not yet, I understand, returned

home. This State has a fair number of other clubs which appear to manifest a continued interest and give indication of progress.

South Australia is not so fortunate in the possession of many clubs, although the Adelaide Society has several good workers who are faithfully striving towards the expansion of the pictorial movement.

West Australia now has a Photographic Society which shows energetic action on the part of its leading members.

Of the other States of Queensland and Tasmania, one hears but little as regards pictorial photography, except that one Queensland worker—Peat Millar (of English reputation)—stands out rather prominently, and his work is often reproduced in our local photographic journals. Millar's influence should make itself felt in Queensland circles and tend to raise the standard in that State.

Very few ladies in Australia have taken up pictorial photography really seriously. Amongst the few, I must mention the names of Mrs. Alfred J. Milson, of Sydney, New South Wales, and Mrs. T. Harcourt and Mrs. Kelsey, of Melbourne, Victoria. All these ladies are taking a keen interest in the pictorial movement.

As to processes, bromide is still the favourite medium here with the majority of workers, and the locally produced papers can always be depended upon for freshness and scale of gradation. Carbon and Platinum are seldom used owing to the difficulty of procuring materials. Bromoil is confined to a few good exponents of this type of work, and J. Temple Stephens and J. Kauffman, of Melbourne, and E. N. Poole and G. H. Wilson, of Sydney, keep the process alive.

As far as possibilities are concerned, Australia provides plenty of scope. We are blessed with a veritable land of sunshine, and I have already alluded to the greater extent to which the majority of our workers are making use of sunlight as the main theme of their pictures. But the blessing of our sunshine is not altogether unalloyed. The pictorial rendering of it is oft-times very difficult owing to the extreme clearness of atmosphere and absence of haze or mist. These difficulties are, however, being met and overcome, with the result that Australian work is becoming more and more distinctive and representative.

Each year that passes records more Australian exhibitors at the London Salon of Photography and a corresponding increase of reproductions of Australian pictures in *Photograms*. This, to my mind, is a truly promising indication that progress is being made here in Australia, and I have every confidence that the near future will reveal even better things.

In conclusion, I would again pay tribute to *Photograms of the Year* by recording the high appreciation it has amongst pictorial and other photographers throughout the Commonwealth. This publication can be looked upon as being in no small way a means to the encouragement of and incentive to pictorial work in Australia.



# PICTORIAL PHOTOGRAPHY IN AMERICA

By W. H. PORTERFIELD.



HE time has come again when the Editor of *Photograms* calls for a report of the progress of Pictorial Photography in America—what has been accomplished in the past year, and, if possible, a few words regarding our hopes for the coming season.

At the present writing I think we are still indulging in hopes and banking on deferred accomplishments, neither of which look well in frames, however picturesque their presentation.

It was not unreasonable to expect a spirited resumption in all branches of amateur photography after the termination of the war, and one could not be blamed if in his optimism he saw new societies spring into existence, new workers everywhere in evidence, with the veteran in the art eclipsing his old records both in quantity and quality of work. Such were the hopes and thus spoke the prophets.

Just why this happy condition did not materialise, the prophet sayeth not, but to the ordinary observer there are a number of reasons, some psychological, some financial, perhaps mostly the latter. Strange as it may seem, the former reason plays no little part in our story, for it is a well-known fact that in sudden changes a certain time is required in which to adapt oneself to the new condition, and from the height of war to the depth of peace in a day is surely sudden enough to shock the most phlegmatic. To the latter reason, namely the financial, and by the way the one which is likely to become the most protracted, is attributed much of the loss in photographic activity.

Materials which before the war were never considered cheap have advanced in many instances two hundred per cent. While some articles are not obtainable at any price. This condition was noted by writers in other countries in *Photograms* for 1918, but at that time we in America considered ourselves safe, due no doubt to our "splendid isolation."

The foregoing is thought worthy of mention if for no other reason than to emphasise the excellent work done by those who during the past four years have given their time and financial aid that the institution of pictorial photography, as an art, might be perpetuated.

Ante-dating the war period, and still the leading photographic organization in the United States, is the Pittsburg Salon, which has gone on from year to year under the able direction of its President, Mr. O. C. Reiter. Each succeeding exhibition has brought out new workers, who fill the places left vacant by the non-appearance of former contributors, so that in number of exhibits the 1919 show fully equalled its predecessors.

Two years ago the pictorialists of the Pacific Coast held their first International Salon at Los Angeles, with Mr. Louis Fleckenstein, the well-known pictorialist, as Director. The announcement of their third Salon, which takes place in January, 1920, has been issued, and will no doubt bring together the best work of Americans,

as well as prints from abroad. Mr. Fleckenstein is fortunate in being surrounded by a very enthusiastic and proficient group of workers, many of whom have already won distinction in the world's foremost exhibitions.

Material for an American Pictorial Annual similar to *Photograms of the Year* has been collected by the "Pictorial Photographers of America," and the early appearance of the volume may be expected. Out of about 1,200 prints, some 200 were selected by the Committee on illustrations, which met at Mr. Clarence H. White's studio in New York last July, and the publishers report an unprecedented demand for the new book. The programme outlined by the various Committees of the "Pictorial Photographers of America" includes a travelling exhibition of selected prints, lectures by leading exponents of the art, and a series of papers on pictorialism which will appear at intervals to be announced later.

Plans for an annual exhibition, to be held at the Albright Art Gallery, in Buffalo, under the auspices of the Buffalo Camera Club are now in process of foundation. The show will take place early in 1920, and a number of innovations are "promised" which it is "hoped" will restore the prestige of this famous old club.

## PICTORIAL PHOTOGRAPHY IN SCANDINAVIAN LANDS

By HENRY B. GOODWIN, Stockholm



ONE of the many symptoms of the youthfulness and fertility of the movement in the period between the summer months of 1918 and of 1919—this is the natural division of the year in Northern parts—is the cropping up continually of new names under pictorial photographic contributions to illustrated weeklies and monthlies. We note Mr. Dragsbo in Denmark, Mr. Wald. Eide in Norway, and Messrs. Hartman, Heurlin, and Sorbonne in Sweden. Mr. Aage Remfeldt (previously called Rasmussen) has been mentioned among Norwegian pictorialists in last year's record, with some hesitation on account of the detrimental influence to which the prolific production of this worker is open from the side of a certain well-known Continental studio routine. This remark cannot be misplaced here. We are otherwise, in these parts, more free from this influence than even English and American workers. The type I allude to is the technically perfect but artistically shallow routine work of the Nicola Perscheid *epigones*, the "mannikin school" of d'Ora and Schenker.

This necessary digression leads us back to the very root and origin of independent pictorial photography in Sweden. Stray attempts at personal creations have been noticed as far back as the eighties. Among the profession Herman Hamnquist was perhaps the first to go in for independent studies from nature, but in the large Industrial Exhibition at Stockholm ten years ago John Hertzberg eclipsed all his co-exhibitors, and he has since then kept his post as scientific and



technical leader, ahead of us all. Sparks from serener climes than ours were thrown on heaps of well-laid fuel by two men, to which we are indebted for invaluable tutelage during their visit to Sweden: Professor Nicola Perscheid, invited by Hertzberg and Goodwin to lecture on practical pictorialism, and Mr. N. E. Luboshez, the Kodak expert, loaded with knowledge, experience, inspiration, and, best of all, the rare gift of invigorating humanity. The winter he spent in Stockholm and Copenhagen, the nights he kept us wide awake with hunger for insight in his methods, will never be forgotten by this generation.

In connection with John Hertzberg's engagement as technical and scientific organiser of one of our youngest cinematographic companies, the prominent rôle ought to be mentioned which the two brothers Jaenzon recently have played as photographers and picture makers in the employ of another society, whose ambition it is to create a Swedish national film and to show good pictorial work in cinematographic illustration of our national literature.

Of exhibitions we have to mention a goodly number. The Stockholm Club has shown the numerous members' scanty work in private, and awarded prizes for indifferent work. The October exhibition this year will be public, and invitations have reached all the get-at-able pictorialists at home, in Denmark, Finland and Norway. This will, it is to be hoped, prove an effective counter stroke to the Professional Union's equally inter-Scandinavian large public show in Stockholm, 1920. Two smaller exhibitions, one of Posters, Advertisements and Process Work, and another of Swedish National Types, collected and labelled from racial viewpoints by an Upsala reader of race biology, have to equal degrees failed to make proper use of the available pictorial material.

About the Scandinavian journals that piece of good news is to be recorded that Hans Waagoe, who also has been engaged by a cinema company, has lived to see his foster child, the "Amatoer-fotografen," after almost a shipwreck at Camera Club Point, safely return to the haven of Mr. Herman Bente's excellent guardianship. Journalist and amateur photographer of established quality, Mr. Bente has inaugurated his public activity by publishing the first part of a comprehensive collection of "Danish Pictures," architecture and landscape, amongst which many examples of Mr. Sigvart Werner's and other camerist-tourists' work is to be found.

One need not be initiated in the deplorable barrenness of the Scandinavian average book product, as far as good photographic illustrations are concerned, to appreciate as certainly our most apparent symptom of progress that in 1919 the very stronghold of mere records, the Year Book of the Touring Club, has successfully been assailed by Professor Hamberg, who contrived that the present volume all of a sudden had the tedious aspect of a pudding with his late brother-in-law's, Dr. Ivar Nordlund's, excellent pictures stuck in like plums here and there—few and far between.

Another, not the least, proof of activity and going ahead in Polar regions is "Papa" Flodin's lecturing trip to North Norway, armed with a portfolio of our Swedish pictorial work, at the special invitation of the Trondhjem Photographic Society. The friend of Messrs. Garo, Macdonald, and many other American brother pictorialists, whose gospel Flodin is preaching, has most certainly had a good deal more to tell the northernmost Vikings than Herr Schenker's lantern lectures to the Union, or rather to what is left therein of serious workers, had to teach in the quiet summer month of July, when everybody who is anybody hid away at the seaside or in the northern mountains.



# SOME PICTURES OF THE YEAR

*A Critical Causerie by F. C. TILNEY*



It is several years since I was privileged to write the article in *Photograms* which deals with the year's pictures as a whole. In that short space of time empires have crumbled, dynasties have been wiped out, fair cities have been levelled, whole countries devastated, Death and Famine have stalked through Europe mowing down their millions, and Bankruptcy is following their wake; and yet here I am, back at my little task as though nothing had happened! Truly, the commonplaces of routine are the only stable things in life.

To allude to the War is a thing one must apologise for. The subject is nauseating. But the question, "How has the war affected photography?" is inevitable. Well, how has it affected photography? On the technical side it has caused a rush development. On the pictorial side there is little or no change.

"Dora," no doubt, has been a stern deterrent. Yet one would have thought that, considering the high state of proficiency to which the art of "wangling" had been brought during the last five years, enough sly snapping would have been done to bring in a good harvest of war pictures. Such subjects, however, are an inconsiderable proportion even of this year's output. And of that small proportion, only a very few have been produced with deliberate pictorial intent. Mr. Mortimer's pictures of troops are the most ambitious as well as the most successful of these. But "The End of the Trail" (Plate XLVIIIa) is more a khaki than a war picture. It depicts the return of soldiers from the front, their work finished; and several of its individual figures are good enough to have made separate subjects. By an adroit management of light and shade, and a strong sense of design, this happy capture of an incident, ordinary enough during the accursed years, has been made into one of the most touching and imposing pictures that the war occasioned.

Capt. Wilkins and C. W. Bostock take us right into the firing-line with their terrific souvenir, to which they give the title: "Day breaks—cold, shrieking, and bloody" (Plate XXXIIa). It is, of course, difficult to photograph cold and shrieks, and the blood, too, one takes on trust; but there is, all the same, a gruesomeness in the silhouette treatment of guns on a ridge backed by a heavy sky. The only thing that spoils the effect to me is the over-brightness of the smoke issuing from the guns' muzzles. It is bright to the point of incandescence. Where everything else is by comparison black against the sky, I cannot see why this smoke should be so highly illuminated. The ovate shape of the wheel may occupy scientific minds who like to find theories for such puzzles. "The Fortune of War" (Plate XIX), by Hector Murchison, is in a happier strain. It points to conquest: the biter bit, the aggressor in servitude. A company of prisoners are

carrying timber which they have probably felled. This is a fine homogeneous work, the grouping in admirable scale, the composition good, and the whole thing looking far more like a painting by Meissonier than a photograph.

"H.M.S. 'Agincourt' Leading the Line with Guns Trained," by J. H. Franklin (Plate XL), is the only picture suggesting the war at sea. And with that the war pictures are done with, therefore let us rejoice and be glad.

In dealing with such a mass of photographs as this work presents it becomes necessary to adopt some method of classification. One could either group the subjects or the separate styles. As this review is more or less critical, the classification into styles seems the most fitting. But an attempt to adopt this arrangement casts one into such a sea of doubt that progress proves slow. Rather than weigh each print in the hand, saying, "Under which king?" it has been found more expeditious to combine both the above methods, together with a third, which I may call the motive grouping. When all these three work together they fall very amiably into a continuous sequence. Thus, starting with the Portraits we can drift into fancy figure subjects, which will lead us to portrait groups, and these imperceptibly merge into genre subjects. Industrial genre changes to industrial landscape. Having arrived at Landscape proper, we start with straight and well-behaved technical prints innocent of the taint of picture making. Then, willy nilly, we come to those in which technical perfection has not been the only motive. Next we have landscapes of the good old traditional style, with pictorialism hot and strong; next, those of the same class but having aspirations towards natural effect rather than natural form and tone only. After that come the photographically conceived landscapes, with their high horizons and so forth; and these by a happy link lead to the Animal class. Here the transition becomes rather swift. Animal combines with Architecture: architecture proper follows, treated first as freak design, then with the romance feeling. Next come examples introducing landscape. From this print we go to landscape distorting figures, and thence to Figures proper, with allegorical motive first, æsthetic motive next; that is to say, the nude. Dancers follow, growing more fully attired until the theatrical and dramatic character is reached. Then the sequence stops and the show is over.

So now for the portraits. The example by Wm. Crooke is straight from the traditions of commemorative portraiture in the grand old oil-painting manner. The dignified pose, the general proportions and arrangement, even the pillar and curtain idea of the background, all link the portrait of the Lord Advocate, "The Rt. Hon. James Avon Clyde, K.C., M.P." (Plate LVI), with the art of the past. The hand on the book! Well, of course, what would you have? It is in the grand manner, And the lighting! Splendid! The only point at which the print leaves the old lines is in the lighting of the head and the brilliance of the linen. Here reflected light "clears up" in the photographic method the strength of shade which the painter would have jealously preserved. N. Luboshez goes still further into camera customs. In his admirable likeness of "The Late Sir William Crookes" (Plate XXXII) the face, in spite of its character and expression, is flat. It might be a supremely fine mask, modelled in bas-relief and placed over the neck-hole of a coat, suspended on a "hanger" such as tailors use. The hands alone are what artists call "sound." The curious absence of any apparent attempt at posing distinguishes Walter Benington's very upright and downright portrait of "The Rt. Hon. John W. Davis, American Ambassador" (Plate L).



There is far more roundness in the head of "Betty" by Marcus Adams (Plate XX), although the lower portions have been so treated in a way that involves the vignetting idea, as to suggest that it might better have been actually vignettèd.

Angus Basil's "Yvette" (Plate LX) goes perhaps to the extreme of contrast. The garment, if not the flesh, becomes hard and edgy by being backed with so uncompromising a background.

Herbert Lambert's "Portrait" (Plate XXXIII) shows how a brilliant effect can add distinction to a beautiful subject. Mr. Lambert has taken front rank amongst portraitists this year. His style is thorough and sound, and his artistic feeling always in evidence. The "straight" school has not a better advocate than he.

Perhaps the culmination of artistic lighting occurs in Ralph Willis Brown's harmonious study in greys called "The Pearl Necklace" (Plate XXI). How delightfully it gives the texture of the robe! See how the shadow falls across the arm! Note the subtle modelling of the face. One feels the distance into the picture from the near to the far shoulder; a broad plane of charming quality of tone. As a design and a pose the work is a splendid success. But there is a question as to the overplus of space to the left. If a panel shape were no objection I should like it better trimmed to a line at the feather tip. The background has that gentle relief to the contours and the fine modulation which give the sense of distance beyond the figure. In Charles Borup's "Phyllis and Crinoline" (Plate XLIII) the sense of distance is lacking, because the dark parts of the background are against the contours, and that always makes them "stick." The figure is charmingly posed, but the lighting flattens the figure somewhat.

Three profiles make an interesting comparison. One is white on black, another black on white, and the third mixed. Malcolm Arbuthnot's "Madame Karsavina" (Plate X) is not improved by the awful scrolls of Russian Ballet scenic decoration. The lady's head and throat is not fine in lines, but the arms are beautiful.

Of Hugo van Wadenoyen's "Silhouette" (Plate XXXVII) I have already expressed public opinion, having let myself go in "The Picture of the Week" in the *A. P. and P.* It is a magnificent pattern, and the subtle lights in the face and neck are a great delight. Readers will not wish me to repeat myself by going over the points again. The third profile, "A Study in Lighting" (Plate III), is by Walter Mackenzie, who has achieved something fine in the symphony of tones in the head and hat.

What of the lighting of Toshio Soga's "Her Brocade Sash"? (Plate VII). Do we like this method of points and masses emerging from the blackness of a background? Surely this could have gained by some revealing of the contour of the figure. The stiff and rectangular sash is just the part that need not have had an edge.

In Louis Fleckenstein's "Happy-go-lucky Mexican Boy" (Plate XVI) we have, probably, contour enough and to spare. But we are at last out in the sunshine, enjoying the strong and virile statements of light and shade, and we must acknowledge the skill with which the rather trying edginess of the subject has been treated to rob it of unpleasantness. Character and expression are here

triumphantly achieved. Character again is the charm of "His Boy in France" (Plate XLVIII), a splendid essay in lighting by Rudolph Eickemeyer. The head is like a superlatively fine drawing. The quality and tones are remarkably successful. In this print there is good massing of the highest lights on the pair and the newspaper, neither of which are without quality; and we feel the same volume of light on the man's figure, although the local tones are necessarily darker. Design, pose, naturalism, lighting, background, and modelling (see the hands) are all that could be wished.

From this excellent piece of genre work we make an easy transition to genre in groups, finding four admirable specimens. Of all the groups I ever saw done by photography, there never was one which combined so many graces as Henry Lamplough's company of friends called "The Magic Circle" (Plate VII), or, as he first entitled it, "Art's Magic Circle," because these gentlemen were all photographers and sketchers, meeting in a country house after a day's outing. The wonderful part of this picture is that not one of the five figures lacks character, and each one has been posed in a way which helps the composition, and yet is perfectly natural. In the original print the contrast in tone was not so fierce as it appears here, and, therefore, the light effect, good as it is, was better still and looked more like firelight and less like the light of a lamp placed on the hearth. One cannot point to a spot in the design that might have been improved. It is a truly great achievement.

Raffaele Menochio's costume piece is pictorial again; more, indeed, like a picture than Mr. Lamplough's group, which is life. "From Ancient Times" (Plate VIII) reminds one forcibly of a print made about a hundred years ago of a subject of two hundred years ago or more. Its strong effect was what the old copper-plate engravers delighted in. The girl's figure is splendid. How refreshing it is to see light and shade handled in this frank and simple way! There is not enough of it in Richard Polak's otherwise charming genre subject, "The Little Boat" (Plate XLI). All these reconstructions of his are delightful essays in a most interesting branch of work, but they almost all err on the side of too much illumination. No doubt Mr. Polak wants short exposures; but something might be done in the treatment of the prints to give that quality of shaded walls and corners which the Dutch and Flemish genre painters delighted in. The models, as usual, are charming to a great degree, and the ingenuity displayed in the *mise en scene*, to say nothing of the beautiful photography, make Mr. Polak's exercises still unrivalled.

These interior and figure works may be followed by some industrial subjects. Industrial subjects usually supply a multitude of incident, and frequently involve angular and dominating lines of some aggressiveness. Ward Muir has, however, found a subject in "Gasometers" (Plate XXVI), which has no incident at all, the scene being deserted, and which has lines that resolve into a most delightful pattern of laciness. No doubt these immense circular girders were the motive that attracted Mr. Muir. His tonal scheme suggests an evening effect with low clouds upon which the light of furnaces is reflected, whilst the ground is lit by arc lamps unseen. This is an effect well known to those who visit the "black country." An idea of the cheerlessness of such places in winter is given in "Pittsburgh," by H. C. Torrance (Plate XIX). Cold, slush and trodden snow, smoke-laden air, gloom, and the desolation of a place given up to creating



dividends; all is given here. How convincingly the train moves; one can see the smoke billowing out. It is all sadly realistic.

The realism of Dr. C. Atkin Swan's alpine views never stoops to borrow a grace from pictorialism. "The Eternal Snow" (Plate XXV) is just what it purports to be, beautifully rendered with all the literal truth that the camera can secure. But by taking a more pictorial selection Mrs. Hart has succeeded in catching the proper mood in her "Mountain Solitude" (Plate XXV). There is something of the grandeur and sweeping composition of Turner in this.

Two canal scenes, with the familiar reflections, are respectively "Bruges," by Charles Job (Plate XIV), and "On a Dutch Canal," by A. G. W. Reusser (Plate LXI). They are both a little obviously what photography makes of such subjects. Mr. Job's is the better in design, but the other, by reason of its light graduations, has the better mood.

From Denmark, Australia and Chicago come three examples of one kind of theme. Wm. Truelsen, James E. Paton, and C. W. Christiansen have each been impressed with the natural arrangement of tall trees standing against the sky with a low horizon. The titles are respectively "North-Westerly Storm" (Plate XLV), "Symphony" (Plate XXXIX), and "The March of the Silhouettes" (Plate XXXV). There is a deal of romance about each one of them, the fine massing of light and shade in "Symphony" being particularly remarkable. This gains also in being less spotty than the other two. "Solitude" (Plate LVIII), by W. S. White, is a further example of a romantic selection of subject. Whilst as full of artistic feeling as it can be, it is yet very true to nature. But deliberate picture-making is seen at its best in the fine composition by Ernest Williams, called "Stream and Poplars" (Plate XXXIV). It has been felt by the photographer as a painter feels, and the treatment resembles that of a strong water-colour drawing. The composition could not be bettered. The painter feeling is even stronger perhaps in "Hills of California," by John Paul Edwards (Plate XVIII); its vista and its planes give it a true landscape charm. If only the bush in the front were close against the left-hand tree, the composition, already grand, would be improved. In Leonard Misonne's "L'Attente" (Plate XII) the painter impulse culminates, for it is as unlike a photograph as can be. The sparkling of the sunshine is plainly the result of a special treatment.

These three pictures point to the noteworthy fact that pictorial photography develops as certainly on the traditional lines of art as it does upon any new ones brought into being by its particular method and limitations. It is a fact that is of great value; for, although nobody wants camera art to coerce itself into imitating painted pictures, yet all wish it to make an appeal to those whose taste and sensibility have been nurtured on painted pictures. The traditional principles of composition, light and shade, and so on, must inevitably survive, and therefore it is desirable that photographers should adopt them. In doing so they will, of course, make prints which have the "points" of painted work.

Another welcome development by camera pictorialists is in the direction of natural effect. Some remarkably fine examples have been produced this year, and there is ample evidence that photographers of landscape subjects are getting the right vision. Four prints which are good examples of this impulse are in the present collection. They are "The House in the Fog" (Plate IX), by Antonio

Victory; "Windswept" (Plate XLV), by S. Bridgen; "Orient" (Plate LV), by Gascoigne Lynde; and "Autumn Morning" (Plate XXXV), by Walter Selfe. It will be noticed that these four subjects deal in a masterly way with the charms of mist. The first two, however, are in a sombre mood; the others add the beauties of light effects to the mist. Although not landscapes, "The Fountain" (Plate LIX), by E. Hoch, and "The Sunbeam" (Plate XXXVIII), by Sir Wm. Beardsell, claim a place among pictures of natural effect, on account of their searching study of light phenomena.

One could scarcely call "A Roaring Torrent" (Plate XXXIV) a landscape either. It would be more correctly described as a "bit." The original, by John MacSymon, was a large and noble print of much beauty, with a very masculine treatment. Its excuse for a low point of view is obvious. "Sunlight and Snow" (Plate XXIV) is also pitched with a high horizon, but W. Sketch, its author, has not made so good a claim. He has produced a fine snow study and a queer design. Nor was there much incentive for showing so extensive a foreground in J. de Boers' etching-like print of "The Coast of Holland" (Plate XXX). The two excellent seascapes "To the Open" (Plate XXVIII), by Arthur Ford, and "Where the Last Net is Thrown" (Plate IX), by S. Saba, have such absorbing interest in the aspect of the sea, that a high horizon is a necessity to their proper presentment.

With "Looking Down" (Plate XVII), Walter J. Clutterbuck had also good reason for the high horizon, for he was posted on a high spot. The upper and lower halves of this print are very beautiful, but the middle is sadly lacking; and apart from the Japanesque look, there does not appear to be much advantage in the large expanse of lake, which cries aloud for colour. Mr. Harold Cazneaux has managed to fill up the middle space of his long-drawn-out selection, "Young Australia" (Plate LI), but the result is a very spotty collection of incidents. In "The Blue Crane" (Plate XXIII), Geo. Alexander is, like Mr. Clutterbuck, indebted to the Japanese. Here there is a foreground object worth looking down at, however, for the bird is fine in light and shade. The creeper is pretty, and gives a liaison between the upper and lower parts of the design.

But here we are in the Natural History department, Ornithological Section, and we turn from the Blue Crane to the "Solan Geese on the Bass Rock" (Plate XL); this is by N. E. Bye. Could there be a greater difference in mental attitude than these two prints show in that of their respective authors? Mr. Alexander's with its convincing impression of roundness and solidity in the bird, and airy distance beyond it, and Mr. Bye's flatness, want of space and depth, and want of air? Yet the first is what some would damn in righteous indignation as "fuzzy," and the other is painfully tight in focus where it is in focus, and where it is not it has lost quality and form, yet gains no retiring planes or three-dimensional feeling. I say nothing as to the design or composition of both, because the geese evidently make no claim in that direction. The only thing that fascinates me in this print is the half-comic, half-nightmarish physiognomy of the birds, and the sublime tension of the outstretched wing, and I marvel at the length of the primary feathers and the relative shortness of the others. After those thoughts I'm done. I see no Bass Rock, only what might be a "naturalist's" setting in a glass case. I see no sky, only printer's ink. I feel no giddy height. I might as well be in a Seven Dials shop as in the stormy wastes



of Scotland. But I could do with the fuzzy crane pinned on my wall for months. Yet the "Solan Geese" is good "straight" photography.

"The Armed Ploughman" (Plate LVIII) is at once an engaging picture from the point of view of local interest, and an extremely successful essay in light effect, and Major O. D. Bennett is to be congratulated in having produced it. Its peaceful air contrasts forcibly with Mr. Filson Young's ghastly "Fiesta" (Plate XXVIII), which also has spaciousness and air, and in these respects is admirable; but the amazing thing it shows is the apparent unconcern of everybody at the animal torture going on. If it might be classed as a transition from "animal" to "architectural interior," it will allow us to come next to "Oxford—the Divinity School" (Plate XIV). The transition is rather swift, certainly, and the subjects are as opposed as bloodthirsty bestiality and good boys burning the Bible in a quiet place; but at least they both give us sunshine in an interior. I am glad Mr. J. R. H. Weaver has been able to avoid the "bigheads" which mar Mr. Young's foreground. Nevertheless, it will be granted that the sense of distance across the arena is lacking in the Divinity School; there the detail farthest off is given as with the eye of an abnormally long-sighted person.

John H. Anderson's "Entrance to the Cathedral" (Plate II) achieves more poetry because of its non-antiquarian attitude to the architectural details. He had been concerned as much in their disappearance as in their clear presentment. He has, in fact, looked at the fane as an artist and not as a day tourist; consequently, the glimmering suggestion of carving in the large, bold shadows is a rarer gift to us than a sharply defined image of it. What is given here is the depth of the porch and the artistic effect of its conformation; but with that comes the romance of the deep shadow, much enhanced in force and feeling by the two little figures. Personally I should like the right-hand pier trimmed right away. Simplicity of theme would be gained and a bad "vertical" lost.

Although not all that could be desired as a good composition "West Gate, Nanking" (Plate LIII), by F. E. Hodges, is a particularly fine vista of the doorway order. It is grandly imposing, and is as full of real light and air as such a view could be. There is not a single part of it that has not some excellent quality.

"Sun-flecked Columns" (Plate XLVI), by E. M. Pratt, has felt the dignity of the classic orders. I am inclined to think that the mood in this print is, however, a little false. It need not have been so funereal and sedate. The sky may have been a dark blue, but that is no reason why it should have been rendered pictorially by a very dark grey in the upper part. It suggests night, rather than bright day, because it lacks luminosity. Gradation has, perhaps, been overdone by Mr. Pratt.

J. H. Coatsworth's "Street in Old Cairo" (Plate LXIII) has a good deal more feeling than the last, and its bright vista is effective. Mr. T. B. Blow has not given enough of it in "Prades, France" (Plate XLII), for although one cannot deny luminosity in its sky, one feels that it might pass for an immense wall beyond, just because it is all over alike. There is, however, a measure of romance in his version of foreign-looking buildings. "The Tower" (Plate XXII), by Harry Storm, is even more pictorial in attempt, but the search of the romantic has stultified naturalism rather badly. The print looks like a drawing by a feeling but unaccomplished draughtsman. The tower does not "go back," and, although it



is heavily shaded, it is not round. The cloud is fine in quality. It will be noticed that the last four prints show an increase of control, from "Sunflecked Columns" to "The Tower." Three romantic landscapes show the same gradually growing proportion of hand management. They are "The Bluffs, Toronto" (Plate LII), A. S. Goss; "The Enchanted Wood" (Plate XI), C. J. Merfield; and "The Home of Romance" (Plate V), Jas. McKissack. These are each particularly fine examples of pictorial photography, and the reader may choose, in the whole seven prints of street scenes and landscapes, how he prefers to have it done.

"Foursquare to all the Winds that Blow" (Plate XXIV) follows more conventional lines. We can always trust Bertram Cox to preserve naturalism; and it is obvious in this remarkably fine work that a traditional style of composition is not a bar to good results. Dignity and an intense mood are helped rather than hindered by the firm yet feeling definition everywhere, whilst as to the sense for simple light and shade, this is one of the triumphs of pictorial photography. Mr. Cox himself has never surpassed it.

Another mill, "The Deserted Mill" (Plate XLIV), this time by J. M. Whitehead, is exactly in the same mood, although it is more purely a landscape than Mr. Cox's picture. Its sky and the distance are superb, its composition is faultless, and feeling is in abundance. Yet the mill does not stand so much alone as it should. It sticks a little to the sky. A deeper tone, especially in its upper parts, would secure it more surrounding atmosphere. It marks the highest point of sheer pictorialism in this collection. After that, we begin to fall away towards sophisticated picture-making for its own sake in F. O. Libby's "Aftermath" (Plate XXX). The sentiment is a little aggressive, and is without any support of naturalism such as Mr. Cox and Mr. Whitehead secure. Is it Calvary or soldiers' graves? Perhaps we have no right to ask, but the fact is we do. If it were not so downright and harsh in its lines, we should not bother to ask; we should be satisfied.

Dr. Rupert S. Lovejoy calls his quasi-Japanese print "Mountain Decoration" (Plate LVII). Are the mountains decorated by being overburdened with this tree setting, which is almost a complete silhouette? Such a conventional treatment does not seem to agree with the more or less naturalistic mountains. A more unsophisticated rendering would surely have given a finer result.

The introduction of figures leads to another section of landscape work. "The Stockman" (Plate LIX) is splendidly treated in a naturalistic manner by C. E. Wakeford. "On the Seashore" (Plate XIII), by S. W. Europe, is less true to nature, but more traditionally designed. Alex. Keighley's "Water Carriers" (Plate LV.) takes a foremost place amongst the traditionally planned pictures. How this print reminds one of all the engravings one has seen, from one's youth up, of Eastern scenes, where the women always seem to be carrying water-pots on their heads! In its particular style it is a most telling work. The background is highly pictorial, but need it have been so flat? And need the admirable group of women have had all the strong tones to themselves? The near end of the wall is weak, yet it has every right to be as strong in tone as the chief figures. Here was a grand opportunity for a long series of retiring planes; but Mr. Keighley has chosen to give us only two, practically.

But what of Mrs. Barton? She has only given us one in her tapestry style of work, entitled "When Alone I Sit and Think" (Plate VI). What a pity that a pretty figure like this young lady's, in the charming surroundings she enjoys, could not have been photographed as if she, and the wood behind her, were alive and measurable in three dimensions.

A clear and bright print, more a mere design than a picture, but not without charm, is "The Spirit of the Dunes" (Plate LIV). The title adopted by A. M. Macdonald is compromising.

Now we come to the modern photographic picture, which, whilst recognising sound pictorial principles, leaves the styles of tradition severely alone. Miss Jane Reece in "Lorado Taft" (Plate IV) has felt diligently after an imposing effect. The sculptor, like a second Frankenstein, seems overawed by his own creations. It is a good photograph.

"En Arcadie" (Plate XIII), an ingenious and plucky design by Francis Jay, follows the decorative style of the French artists of the nineteenth century, and in its way, which is after all a difficult and dangerous way, it succeeds better, I think, than any previous attempt by photography. "The Weary Model" (Plate LXII), sent by H. B. Goodwin from Sweden, is quite in the Zorn manner—flesh for flesh's sake. The modelling is not all it might be, especially round the torso, which is not round. We must evidently go to Yvonne Park for the beauties of modelling. The expression of shape and the qualities of tone in "Pandora" (Plate XVIa), to say nothing of the masterly background relief, is exquisite. Bertram Park's "Study" (Plate XXXVI), though it does not surpass it, is, nevertheless, more classic in feeling. It is the finest piece of figure lighting I have seen in camera work. The lines are magnificent.

A development of the study of the nude has taken the form of dancing figures, the best one of which this year is, to my mind, "Dancing Study" (Plate XXVII), by Waldemar Eide. Hugh Cecil's dancers (Plate XV) seem to belong more to the ballet than to the school of dancing that has only an æsthetic aim. The straps are perhaps aggressive; they seem to add nothing of artistic value, and the symmetrical angularity of the poses is more queer than lovely. "Ballerina" (Plate XLVII), by A. F. Kales, is the Simon Pure of tradition, and, as such, is charming.

If Andrew Barclay's "Coquette" (Plate XLIX) is theatrical, it is presumably "fancy dress." One hardly knows what to say about so slight a motive. It is a good photograph. The Earl of Carnarvon's "Pierrot Blanc" (Plate I) is a little lacking in motive also, but as a photograph it has considerable artistic merits.

C. Crowther's "Japanese Actor" (Plate XXIX) is in a different category, because it has historical and anthropological interest. The face of this man is amazing, and his expression is, no doubt, strictly according to tradition; its prototype having probably served as theme to one of the long series of Japanese masks. This is a work of great strength.

I naturally finish with the "Epilogue" (Plate LXIV), kindly supplied by Edward Weston. I cannot understand it. Is it modern art expressing disdain of naturalism?



PIERROT BLANC.

By THE EARL OF CARNARVON (LONDON).





THE ENTRANCE TO THE CATHEDRAL.

By JOHN H. ANDERSON (LONDON).



A STUDY IN LIGHTING.

By WALTER MACKENZIE (CANADA).





LORADO TAFT.

By Miss JANE REECE (OHIO, U.S.A.)



THE HOME OF ROMANCE.

By JAMES MCKISSACK (GLASGOW).





"WHEN ALONE I SIT AND THINK."

BY MRS. G. A. BARTON (BIRMINGHAM).



HER BROCADE SASH

By TOSHIO SOGA (JAPAN).





THE MAGIC CIRCLE.

By HENRY LAMPLOUGH (LONDON).



FROM ANCIENT TIMES.

By RAFFAELE MENOCHIO (ITALY).



WHERE THE LAST NET IS THROWN.

By S. SABA (JAPAN).



THE HOUSE IN THE FOG.

By ANTONIO VICTORY (SPAIN).





MADAME KARSAVINA.

BY MALCOLM ARBUTHNOT (LONDON).



THE ENCHANTED WOOD

By C. J. MERFIELD (AUSTRALIA).



L'ATTENTE.

By LEONARD MISONNE (BELGIUM).





EN ARCADIE—DESSIN POUR EVENTAIL.

By FRANCIS JAY (LONDON).



ON THE SEASHORE.

By S. W. EUROPE (AUSTRALIA).



OXFORD—THE DIVINITY SCHOOL.

By J. R. H. WEAVER (OXFORD).



BRUGES.

By CHARLES JOB (HOVE).



DANCERS.

BY HUGH CECIL (LONDON).





HAPPY-GO-LUCKY MEXICAN BOY.

By LOUIS FLECKENSTEIN (CALIFORNIA).

mały 800.



PANGRA  
R.  
WILSON, 1910  
(1910)







LOOKING DOWN.

By WALTER J. CLUTTERBUCK (Norwich).





HILLS OF CALIFORNIA.

By JOHN PAUL EDWARDS (CALIFORNIA).



THE FORTUNE OF WAR.

By HECTOR MURCHISON (LONDON).



PITTSBURGH.

By H. C. TORRANCE (PITTSBURGH, U.S.A.).





BETTY.

By MARCUS ADAMS (LONDON).



THE PEARL NECKLACE.

By RALPH WILLIS BROWN (CALIFORNIA).



THE TOWER.

By HARRY STORM (CARDIFF).





THE BLUE CRANE.

BY GEORGE ALEXANDER (CHICAGO, U.S.A.)



SUNLIGHT AND SNOW.

By W. SKETCH (SOUTH AFRICA).

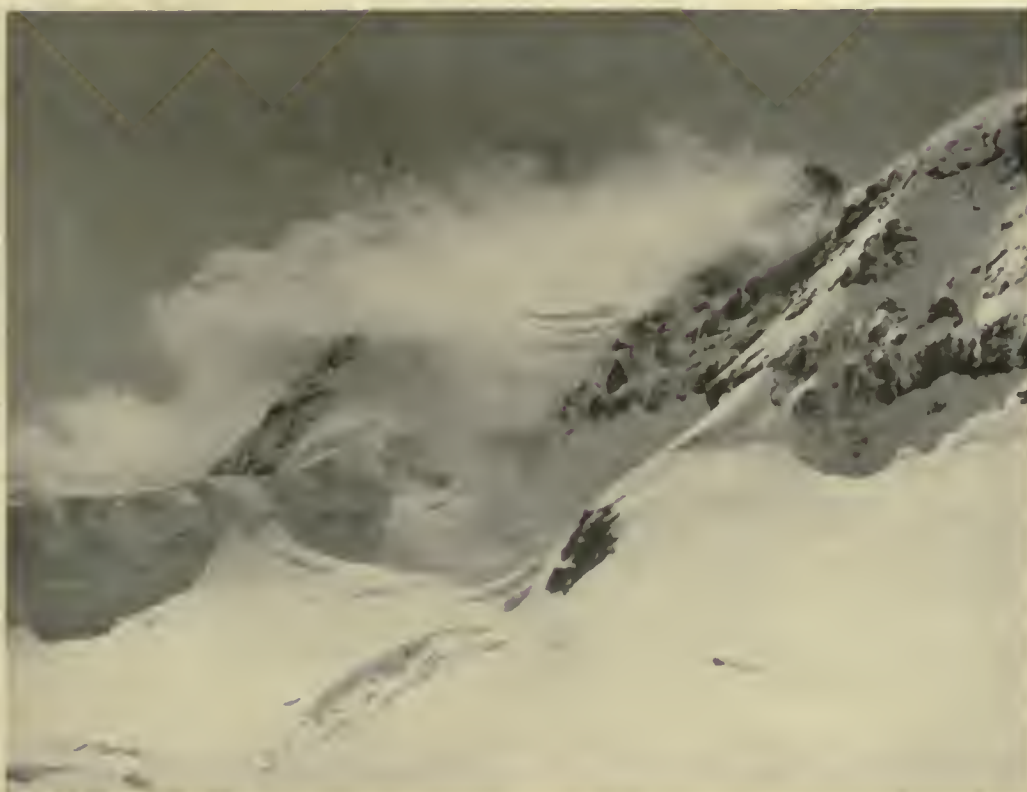


"FOURSQUARE TO ALL THE WINDS THAT BLOW." By BERTRAM COX (LINCOLN).



MOUNTAIN SOLITUDE.

By MRS. H. HART (INDIA).



THE ETERNAL SNOW

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